

MAPPING TECHNIQUES AS A MEANS OF ENHANCING THE PIANIST'S  
MEMORIZATION PROCESS OF KAROL SZYMANOWSKI'S *MASQUES* OP.34

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## Chapter 1: Introduction

Karol Szymanowski (1882-1937) was the greatest Polish composer of the first half of the 20<sup>th</sup> century.<sup>1</sup> He was the leading figure among an entire generation of musicians in Poland, representing the embodiment of renewal and progress.<sup>2</sup> The development of his personal musical language began with a fascination for music by Frederic Chopin, Alexander Scriabin, and the later “New German School” represented by Richard Strauss, Richard Wagner, and above all, Max Reger.<sup>3</sup> Szymanowski’s musical language reached its most creative and mature period around the time of the First World War,<sup>4</sup> and his distinct individual style is vividly present in one of his most challenging piano compositions from that period, *Masques*, op. 34.

*Masques* uses the full range of the keyboard and stretches technical difficulties to the limit with large chords, difficult leaps, extreme dynamics, many pianistically awkward figurations, and extreme contrasts. It also features a dissonant harmonic vocabulary, significant use of bitonality, and a multi-layered structure. This innovative writing presents numerous difficulties for the pianist in preparation and memorization for public performance or recording. Because of the piece’s high level of difficulty, as well as challenging musical language, pianists rarely include this work in their repertoire, which results in the availability of a limited number of recordings of *Masques*.

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<sup>1</sup> Stanisław Golachowski, *Szymanowski: His Life and Times* (Neptune City, NJ: Paganiniana Publications, 1986), 71.

<sup>2</sup> Golachowski, *Szymanowski*, 53.

<sup>3</sup> Golachowski, *Szymanowski*, 19.

<sup>4</sup> Jim Samson, “Szymanowski and Polish Nationalism,” *The Musical Times* 131, no. 1765 (1990): 135.

## Szymanowski's Life

Karol's father, Stanisław Szymanowski, put a strong emphasis on the musical education of his children. Karol's maternal uncle, Gustav Neuhaus, had a music school in Elizavetgrad where young Karol took lessons. Gustav's son, Henryk, would later become a famous pianist, the teacher of Sviatoslav Richter and Emil Gilels at the Moscow Conservatory. The entire Szymanowski family was musical; Karol's brother became a pianist and his sister became a celebrated soprano.<sup>5</sup>

At the age of four, Szymanowski injured his leg, which severely affected his mobility for several years and left him with a slight limp for the rest of his life. Unable to attend high school, Szymanowski received all his education at home. Because he could not take part in sports or outdoor games, he developed a strong devotion to books and music. Unfortunately the disability made Szymanowski's youth rather lonely and had a significant impact on his emotional life.<sup>6</sup>

By the year 1900, the eighteen-year-old Szymanowski had already composed a number of piano pieces, including the Preludes, op. 1; Piano Studies, op. 4; the Violin Sonata in E-major; and songs setting of lyrics by Paul Verlaine and Friedrich Nietzsche. His Piano Study, op. 4 no. 3, in B flat-minor soon became a part of Ignacy Jan Paderewski's concert repertoire. Considering Paderewski's reputation as one of the greatest pianists of the era, this exposure undoubtedly provided the young Szymanowski with international recognition.<sup>7</sup>

In 1901, Szymanowski moved to Warsaw where he studied harmony with Marek Zawirski as well as counterpoint and composition with Zygmunt Noskowski.<sup>8</sup> Composers such

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<sup>5</sup> Golachowski, *Szymanowski*, 8.

<sup>6</sup> Golachowski, *Szymanowski*, 13.

<sup>7</sup> Michael I. Piasek-Wanski, "Karol Szymanowski's Philosophy of Music Education" (Ed.D. diss., University of the Pacific, 1981), 57.

<sup>8</sup> Jim Samson, "Szymanowski, Karol," *Grove Music Online*, Accessed October 10, 2016, <http://www.oxfordmusiconline.com/>.

as Fryderyk Chopin and Alexander Scriabin inspired many of his early piano compositions. A fellow student, Ludomir Rozycki, writes in his “Remembrance of Szymanowski”:

When he was composing his piano sonata (the first), how often I found Szymanowski at the piano studying the structure of piano passages by Chopin and Scriabin with utmost thoroughness! For him this music contained the secrets of piano style, and he possessed excellent pianistic qualities even at that time. When he showed me the music he had already composed, I was impressed both by the solidity and maturity of the structure and by the concentration of his invention.<sup>9</sup>

During the years 1906-1910 Szymanowski had an opportunity to travel to the European capitals Berlin and Vienna. It was on these trips that he was influenced by the Germanic music of Max Reger and Richard Strauss. Traces of this inspiration can be found in his compositions that followed, such as the Second Symphony, op. 19, and the Second Piano Sonata, op. 21.<sup>10</sup> These works were not very well received by the conservative Polish audiences, but soon were performed in Berlin, Leipzig, and Vienna. The performances of the symphony were given under the baton of Grzegorz Fitelberg, and the sonata was played by Artur Rubinstein. Foreign critics appreciated Szymanowski’s music as they were able to understand its innovative and original qualities, which were difficult for Polish audiences.

Around the year 1910, Szymanowski began to question the use of Germanic neo-romantic techniques and came to the realization that new methods of aesthetic expression were desirable. During the years 1910-1914, Szymanowski took trips to Italy, Sicily, and North Africa to search for new artistic inspiration. While studying the artistic works and architecture of these places, he became deeply fascinated with Ancient, Arabic, and Early Christian cultures.<sup>11</sup>

Szymanowski also became increasingly interested in music by Claude Debussy, Maurice Ravel,

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<sup>9</sup> Ludomir Rozycki, *Remembrance of Szymanowski* (Muzyka, 1937), quoted in Stanislaw Golachowski, *Szymanowski*, 14.

<sup>10</sup> Piasek-Wanski, “Karol Szymanowski’s Philosophy of Education,” 60.

<sup>11</sup> Donald Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*” (DMA diss., Indiana University Bloomington, 1988), 23.

and Igor Stravinsky. In 1914, he visited Paris and London where he met with many leading composers of the day, including Stravinsky. These experiences convinced Szymanowski that the paths taken by modern French and Russian composers provided appealing alternatives to the German neo-romantic style.<sup>12</sup>

In 1914-1918, during the First World War, Szymanowski remained in his country estate in Tymoszewka, Russian Empire. Literature and composition proved to be an ideal escape, allowing him to isolate himself from the tragic news of the European battlefields. It was during this period when scholars believe Szymanowski reached the pinnacle of his originality. Memories of his travels inspired deep contemplations of the ancient cultures of Byzantium, Rome, and Greece, as well as those of Islam and Hinduism. These contemplations were reflected in his newest compositions.<sup>13</sup>

During this period, he composed the piano cycle *Masques*, which consists of “Scheherazade,” “Tantris le Bouffon,” and “Serenade de Don Juan.” Each movement is constructed with a complex sectional and formal structure that reflects the unfolding narratives of its literary themes.<sup>14</sup> During this productive period apart from *Masques*, Szymanowski also composed the piano cycle *Métopes, Myths* for violin and piano, multiple song cycles, the First Violin Concerto, and the Third Symphony.<sup>15</sup>

Suddenly, in 1918, after more than a century of occupation, Poland regained its independence and once more appeared on the European map.<sup>16</sup> Szymanowski decided to turn towards Polish folk music where he hoped to find a source of inspiration for his future

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<sup>12</sup> Zent, *The Harmonic Language of Karol Szymanowski's Métopes and Masques*, 24.

<sup>13</sup> Samson, “Szymanowski, Karol.”

<sup>14</sup> Jim Samson, *The Music of Szymanowski* (New York: Taplinger Publishing Company, 1981), 100.

<sup>15</sup> Samson, “Szymanowski, Karol.”

<sup>16</sup> Samson, “Szymanowski, Karol.”

compositions. This marked the beginning of a new, national period in Szymanowski's creative life.<sup>17</sup> During work on his folk-inspired ballet *Harnasie*, Szymanowski undertook another ambitious project. Inspired by Frederic Chopin, who used elements of Masowia folk music in his mazurkas for solo piano, Szymanowski decided to compose mazurkas based on Podhale folk music. Every one of the Twenty Mazurkas, op. 50, uses highly original harmonic language based on harmonic elements of traditional Podhale music. Using much thinner textures, Szymanowski's mazurkas differ greatly from his previous compositions for piano, such as *Masques* and the Piano Sonata no. 3, which demonstrate massive and dense sonorities.<sup>18</sup>

In 1932, Szymanowski composed his Symphony no. 4, "Sinfonia Concertante," for piano and orchestra, a work that combines elements of the symphony and the piano concerto. Szymanowski, being a proficient pianist, composed the work with the intention of performing it himself to improve his financial situation.<sup>19</sup> Although his tours were financially successful, the concerts had a terrible impact on Szymanowski's health and productivity as a composer.<sup>20</sup> He died on March 29th, 1937. News of the composer's death came as a shock to the Polish people who organized a magnificent funeral paid for by the state. Ignacy Jan Paderewski was the first to place a floral wreath on the composer's coffin.<sup>21</sup>

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<sup>17</sup> Golachowski, *Szymanowski*, 41.

<sup>18</sup> Golachowski, *Szymanowski*, 46. Masowia and Podhale are regions in Poland.

<sup>19</sup> Golachowski, *Szymanowski*, 63.

<sup>20</sup> Golachowski, *Szymanowski*, 67.

<sup>21</sup> Golachowski, *Szymanowski*, 68.

*Masques*, op. 34

*Masques* consists of three movements: “Scheherazade,” “Tantris le Bouffon,” and “Serenade de Don Juan.” It was composed in the years 1915-16 while Szymanowski was isolated at his estate in Tymoszewka. Each piece is dedicated to a different celebrated pianist of the time: Alexander Sasza Dubiański (who in 1916 premiered the entire work in Saint Petersburg, Russia), Henry Neuhaus (future teacher of such renowned Russian pianists as Emil Gilels and Sviatoslav Richter), and Arthur Rubinstein.

Although not explicitly programmatic, *Masques* contains programmatic implications. Instead of looking for inspiration in Greek mythology, as was the case with *Métopes*, Szymanowski decided to associate each “masque” with a famous literary character. Both “Tantris le Bouffon” and “Serenade de Don Juan” were composed during the summer of 1915, and it was not until the following year that Szymanowski completed “Scheherazade.” Upon publishing the work, Szymanowski decided to place “Scheherazade” as the first piece of the cycle. Szymanowski was so satisfied with his work that he intended on orchestrating it for piano and orchestra, which unfortunately never happened.<sup>22</sup>

The pianistic difficulties of this piece are staggering. Arthur Rubinstein, to whom “Serenade de Don Juan” is dedicated, described it as beautiful music but terribly challenging to bring to life on the piano.<sup>23</sup> *Masques* uses the full range of the keyboard and is often written on three staves. It displays contrapuntal complexities that not only challenge the performer’s physical skills but also his or her ability to understand how multiple textural levels should interact. Szymanowski stretches the technical difficulties to the limit using various effects and virtuosic passages that include overlaying tremolos, wide arpeggios, large chords, wide jumps,

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<sup>22</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 45.

<sup>23</sup> Arthur Rubinstein, *My Many Years* (New York: Knopf, 1980), 301.

rapid repeated notes, massive dynamics, and extreme contrasts. The climactic sections are of a truly explosive nature and require great pianistic stamina and control. Compared to piano compositions by Alexander Scriabin, Sergei Rachmaninoff, or Maurice Ravel, Szymanowski's piano music continues to be programmed less often by pianists. It can be argued that part of the reason is Szymanowski's unwillingness to compromise by writing some compositions that might have been more technically accessible.

### Purpose

Most of the literature on Szymanowski's *Masques* deals with its highly complex harmonic language and pitch construction. Perhaps the most notable publications are the dissertations by Donald A. Zent "The Harmonic Language of Karol Szymanowski's *Métopes*, op. 29, and *Masques*, op. 34," and Marylynn Louise Fletcher, "Pitch Constructions in the *Masques*, op. 34, of Karol Szymanowski." The analyses, even though insightful in their theoretical merits, do not provide practical solutions for performers. Thus, the purpose of this dissertation is to serve as a practical guide for pianists undertaking the task of preparing and memorizing the harmonically challenging *Masques*, op. 34, by Karol Szymanowski.

The idea emerged out of necessity when dealing with the complicated harmonic texture of the piece. This dissertation aims to analyze the score from a pianistic perspective in order to overcome memorization challenges in an efficient manner when preparing for a public performance and/or recording project. Having the experience of performing the work publicly and recording it by memory, I aim to provide guidance on:

1. Mapping techniques that help to create a mental image of the work's structure;

2. Techniques such as distinguishing of sectional, thematic, and motivic relationships that lead to creating strategic memory cues and reference points;
3. Mapping of pianistic texture by distinguishing keyboard patterns, tonal elements, recurring harmonic elements, chromatic patterns, and interval patterns;
4. Effective fingerings and technical suggestions that can facilitate the learning and memorization process.

Combined with a CD recording that represents the result of my work, the dissertation will serve as supplemental material, benefitting pianists interested in preparing *Masques*. When necessary, I will refer to time stamps on my personal recording, included as part of the dissertation. This dissertation does not offer detailed harmonic analysis. Its goal is to serve as a practical guide for the performer, and therefore, is written from a performer's perspective.



## Chapter 2: Literature Review & Methodology

Because of its great technical challenges, performing *Masques* with the score may prove problematic. Visual disconnection between the score and the keyboard can cause technical problems and negatively impact the artistic side of the performance. While memorization is extremely important for a successful performance of *Masques*, or other demanding pieces, recent qualitative studies have confirmed that memorization requires a great deal of time, even for professional musicians.<sup>24</sup> This time-consuming skill is not often taught by teachers, but remains an essential component for every pianist considering a performance career as a soloist.<sup>25</sup>

I believe apart from reviewing literature on *Masques* it is important to look at the current state of research on music memorization conducted by researchers recognized in the field of music education. Many of the research results confirm the effectiveness of the techniques I aim to promote through my dissertation and therefore can serve as strong validation of my approach to secure and efficient memorization.

### Memorization Techniques & Strategies

A survey of musical and psychological literature reveals plenty of conclusions on the subject of musical memorization. Jennifer Mishra's research focuses on music cognition, specifically music memorization and expertise development. Her article "A Century of Memorization Pedagogy" identifies historical trends in pedagogical writing on music

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<sup>24</sup> Jennifer Mishra, "Predicting Memorization Efficiency Through Compositional Characteristics," *Bulletin of the Council for Research in Music Education* 177 (2008): 46.

<sup>25</sup> Stefanie Dickinson, "A Multi-Level Approach to More Secure Memorization," *College Music Symposium* 49-50 (2009/2010): 271.

memorization over the course of the previous century.<sup>26</sup> In addition to her historical survey on the topic, she also has studied the process of memorization and identified specific challenges.

In her article entitled “Predicting Memorization Efficiency,” Mishra pointed out certain compositional characteristics that play a significant role in the process of memorization and can be used to predict the amount of time required to memorize a composition. It is of no surprise that longer pieces containing a large number of notes that are rhythmically complex will be a bigger challenge to memorize and require more time than shorter and less-complicated compositions.<sup>27</sup> Compared to many 20th-century compositions, music of the classical and romantic eras usually is more accessible in terms of memorization. In general, tonal melodies are memorized more easily than modal ones, and tonal melodies are also more accessible than random pitches, as connecting the score to familiar patterns stored in the brain becomes more challenging or impossible.<sup>28</sup> Many 20th-century piano compositions can prove difficult to memorize; recognizing patterns characteristic within the texture of 20th-century piano compositions like *Masques* is challenging. However, distinguishing these tonal elements can help to create strategic memory cues and reference points that aid in the memorization process.

When attempting to memorize harmonically complicated 20th-century compositions, beginner pianists tend to use inefficient memorization techniques. Caroline Palmer and Rosalee K. Meyer conclude that, in general, beginner pianists are more dependent on motor information during the learning process than experienced pianists who benefit from a deeper understanding of

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<sup>26</sup> Jennifer Mishra, “A Century of Memorization Pedagogy,” *Journal of Historical Research in Music Education* 32, no. 1 (2010): 17.

<sup>27</sup> Mishra, “Predicting Memorization Efficiency,” 60.

<sup>28</sup> Mishra, “Predicting Memorization Efficiency,” 47.

musical structure as well as principles of harmony.<sup>29</sup> In her article “A Multi-Level Approach to More Secure Memorization,” Stefanie Dickinson agrees with that statement, pointing out that without proper guidance, students too often rely on muscle memory that develops through repetitive physical practice.<sup>30</sup> In “A Century of Memorization Pedagogy,” Jennifer Mishra points out that, even though it is possible to memorize a piece by playing it through a multitude of times, this approach often leads to mindless practice where distinct focus on physical aspects of playing may potentially diminish the role of cognitive processes. She further explains that, even though it might appear effective in the practice room, in the concert hall under the influence of stress it can lead to instability.<sup>31</sup>

Memorizing music efficiently involves mindful and deliberate practice. It should not surprise anyone that expert performers tend to memorize more quickly and effectively. Psychologist Roger Chaffin has studied the cognitive processes in music performances extensively and has carried out numerous case studies on expert musicians preparing for performances. Together with concert pianist Gabriela Imreh, he co-authored *Practicing Perfection: Memory and Piano Performance*, a book that dissected her process of learning and memorizing a new piece using psychological principles of memory.<sup>32</sup> According to his other published research, expert musicians’ heightened ability to memorize scores and recall them from memory is based on a combination of knowledge, strategy, and effort.<sup>33</sup> Analyzing the formal structure—where big structural elements of the composition are divided into smaller

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<sup>29</sup> Caroline Palmer and Rosalee K. Meyer, “Conceptual and Motor Learning in Music Performance,” *Psychological Science* 11, no. 1 (2000): 68.

<sup>30</sup> Dickinson, “A Multi-Level Approach to More Secure Memorization,” 271.

<sup>31</sup> Mishra, “A Century of Memorization Pedagogy,” 17.

<sup>32</sup> Roger Chaffin, Gabriela Imreh, and Mary Crawford, *Practicing Perfection: Memory and Piano Performance* (Mahwah, NJ: Lawrence Erlbaum Associates, 2002), 42.

<sup>33</sup> Roger Chaffin, “Learning *Clair de Lune*: Retrieval Practice and Expert Memorization,” *Music Perception: An Interdisciplinary Journal* 24, no. 4 (2007): 377.

sections—allows the performer to create a hierarchical scheme for retrieval practice.<sup>34</sup> Analysis of the formal structure encourages the use of performance cues that monitor and guide playing. These cues serve as checkpoints that automatically elicit the motor and auditory memories of what comes next.<sup>35</sup> Performance cues and their use in retrieval practice play a significant role in the practice sessions of expert pianists, creating a better organization of both practice and memory. The speed and automaticity of retrieval points increases with repetition during the learning process.<sup>36</sup> These findings suggest that structural mapping is an effective memorization technique.

Other authors, such as psychologists Aaron Williamon and Elizabeth Valentine, are in agreement with Chaffin that analytical strategies used to determine performance cues for retrieval practice are frequently utilized by experts and advanced performers, while inexperienced performers rarely take advantage of their benefits.<sup>37</sup> Jennifer Mishra also wrote that placing cues or landmarks in strategic places throughout the piece can keep the performer in sufficient contact with the mechanical movements to dissipate the disconcerting effects of live performance.<sup>38</sup>

Other studies reveal similar conclusions regarding the inclusion of analysis in the memorization process. Analytical memory is the cognitive interpretation of patterns in a musical work.<sup>39</sup> A study led by Nicolò Francesco Bernardi concluded that players who consider formal analysis a significant part of their memorization process achieve better results than ones who do

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<sup>34</sup> Chaffin, "Learning *Clair de Lune*," 378.

<sup>35</sup> Chaffin, "Learning *Clair de Lune*," 391.

<sup>36</sup> Chaffin, "Learning *Clair de Lune*," 391.

<sup>37</sup> Aaron Williamon and Elizabeth Valentine, "The Role of Retrieval Structures in Memorizing Music," *Cognitive Psychology* 44, no. 1 (2002): 1.

<sup>38</sup> Mishra, "A Century of Memorization Pedagogy," 16.

<sup>39</sup> Mishra, "A Century of Memorization Pedagogy," 12.

not.<sup>40</sup> In specific terms, Edgar Ross concluded that an analysis of tonal relationships, structure, repetition of motives, phrases, and rhythmical patterns plays a very significant role in reducing the time required for memorization.<sup>41</sup> He points out that experimental study in other fields has indicated that understanding the structure and organization of the material to be memorized can considerably reduce the time necessary for learning.<sup>42</sup> A study conducted by Robert L. Bridgen compared the efficiency of different learning techniques, and concluded that, when using the analytical approach to memorization, the usual repetitive physical technique is not as necessary. Implementing an analysis of the formal structure of the piano composition into the learning process and treating it as a major component of the regular practice routine can greatly contribute to more stable memory, and takes, on average, up to 44 percent less time than repetitive physical memorization alone.<sup>43</sup>

Taking the idea of formal analysis a step further, Grace Rubin-Rabson is a proponent of score analysis before playing, and claims that an intensive study session prior to practicing can produce clear mental images of the notes. According to her, the intention to memorize should exist during the first reading of the composition, and the music score should only be used for reference and to refresh memory.<sup>44</sup> Such mental images, when combined with an understanding of the chord and voice relationships, offer a feeling of security when used in public performance. This approach was confirmed by Chaffin, who found that, when working on new music,

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<sup>40</sup> Nicolò Francesco Bernardi, Alexander Schories, Hans-Christian Jabusch, Barbara Colombo, and Eckart Altenmüller, "Mental Practice in Music Memorization," *Music Perception: An Interdisciplinary Journal* 30, no. 3 (2012): 285.

<sup>41</sup> Edgar Ross, "Improving Facility in Music Memorization," *Journal of Research in Music Education* 12, no. 4 (1964): 278.

<sup>42</sup> Ross, "Improving Facility in Music Memorization," 278.

<sup>43</sup> Robert L. Bridgen, "A Preliminary Study of the Relative Efficiency of Pattern Repetition vs. Motor Repetition, in the Memorization of Music," *Transactions of the Kansas Academy of Science* (1903-) 39 (1936): 217.

<sup>44</sup> Grace Rubin-Rabson, "The Psychology of Memorizing," *Music Educators Journal* 36, no. 3 (1950): 45.

advanced concert pianists focus on memorization from the first practice session.<sup>45</sup> Capacity for this technique can be developed with deep concentration as well as disciplined training.<sup>46</sup>

Rebecca Shockley also recommended that identifying musical patterns, enhanced by an analysis of the score away from the instrument prior to sight reading the piece, can have a positive impact on the memorization process. In her opinion, memorization that is based on an awareness of the structure as well as the musical patterns can promote a more secure performance and encourage a more efficient approach to the learning process.<sup>47</sup>

In addition to formal analysis and performance cues, a common successful memorization strategy is segmented practice—where the analysis is used to create a hierarchy of segments for focused practice. Segmented practice generates a significant amount of interest as it is the most frequently discussed technique by authors interested in the organization of memorization.<sup>48</sup> Jennifer Mishra explains that dividing a piece into segments provides a safety net that improves confidence by allowing potential recovery from mishaps and memory lapses. Lisa Maynard demonstrated that one of the defining characteristics of excellent musicians is their persistence in repeating fairly short segments many times over.<sup>49</sup> Another variation of segmented practice often suggested by piano educators is practicing the piece from the end back to the beginning by playing all the segments in a reversed order starting from the last one. Lee Jordan-Anders discusses this technique at length when she proposes that a logical dissection of a piece stimulates a student's thinking and discourages passive practice. Also, most memory mistakes

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<sup>45</sup> Chaffin, "Learning *Clair de Lune*," 380.

<sup>46</sup> Rubin-Rabson, "The Psychology of Memorizing," 23.

<sup>47</sup> Rebecca Shockley, "A New Approach to Memorization," *Clavier* 25, no. 6 (1986): 22.

<sup>48</sup> Jennifer Mishra, "A Century of Memorization Pedagogy," 13.

<sup>49</sup> Lisa M. Maynard, "The Role of Repetition in the Practice Sessions of Artist Teachers and Their Students," *Bulletin of the Council for Research in Music Education* (2006): 68.

happen toward the end of a piece because students typically learn pieces from the beginning; they usually practice the first measures at least twice as many times as the final ones. Working backwards can help compensate for this natural tendency.<sup>50</sup>

Extensive research on memorization techniques suggest that the most reliable and beneficial strategies for memorization of piano music are the following: 1. mapping of the structure, 2. analysis of sectional, thematic, and motivic relationships, and 3. creating memory cues. These techniques will serve as a foundation of my dissertation on secure and efficient memorization of Karol Szymanowski's *Masques*, op.34.

#### *Masques*, op. 34

Among publications on Szymanowski, Stanislaw Golachowski's *His Life and Times* stands as a great source of information on Szymanowski's life providing meaningful biographical details as well as historical context. Jim Samson's *The Music of Szymanowski* provides great insight into Szymanowski's compositions. Samson described *Masques* as "short tone poems for piano," and more complex in their nature than *Métopes*, op. 29. Samson provided a very brief description of the harmonic elements of the piece and the basics of its structure. He made a few interesting comparisons. He pointed out how the 'perdendosi' opening of "Scheherazade" has similarities to Scriabin's Fifth Piano Sonata, and the explosive climax is reminiscent of parts of the Scriabin's Tenth Sonata. He devoted little space to the second movement of the *Masques*, "Tantris le Bouffon," pointing out main themes and stylistic similarities to Ravel's "Alborada del Gracioso." For the "Serenade de Don Juan," Samson provided basic thematic and formal outlines, briefly explaining how 'alternating transformations'

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<sup>50</sup> Lee Jordan-Anders, "Stamp Out Memory-By-Default," *Clavier* 29, no. 5 (1990): 34.

of two ideas turn the structure into a rondo form. While the first thematic idea strictly retains its ritornello character with slight changes, the second idea, because of constant transformations, almost becomes an episode on its own.<sup>51</sup>

Christopher Palmer, another author of a book about Szymanowski, made an interesting addition to this analysis, suggesting that the structure of the ritornello of “Serenade de Don Juan” is symptomatic: the main theme repeats itself narcissistically preventing the tune from moving far from its base. The narcissistic character of the theme is supposed to metaphorically represent the character of Don Juan.<sup>52</sup> Other major authors of books about Szymanowski include Bogusław Maciejewski, Alistar Wightman, and Teresa Chylińska. Even though all of them mention *Masques*, they do not provide deeper analysis of the work.

There are few scholarly publications on *Masques*, op. 34, and most deal with its harmonic language and/or pitch construction. Frances Gray provided a study of the piece in her work from 1979, “Karol Szymanowski: Three Representative Works for Piano.” She explained basic aspects of the piece such as form, harmony, and texture, as well as programmatic considerations. Gray suggested that the harmonic language of *Masques* is impressionistic.<sup>53</sup> In his dissertation, David Zent accused Gray of ignoring the dissonant structures of the piece in order to fit her theory.<sup>54</sup> Richard Scott, in his dissertation entitled “Piano Music of Karol Szymanowski: *Metopes*, op. 29 and *Masques*, op. 34,” concluded that the harmonic language of both *Metopes*

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<sup>51</sup> Samson, *The Music of Szymanowski*, 103.

<sup>52</sup> Christopher Palmer, *Szymanowski* (BBC Music Guides., 1983), 52.

<sup>53</sup> Frances Gray, “Karol Szymanowski: Three Representative Works for Piano.” (DMA. diss., Indiana University Bloomington, 1979), 32.

<sup>54</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 12.



and *Masques* is based on traditional tonality enhanced by the use of chromaticism, bitonality, modal, pentatonic and whole-tone scales, and tritone relationships.<sup>55</sup>

In her dissertation from 1984, “Pitch Constructions in the *Masques*, op. 34 of Karol Szymanowski,” Marylynn Louise Fletcher compared the pitch constructions used in “Scheherazade,” “Tantris le Bouffon,” and “Serenade de Don Juan.” She focused on showing the interrelations of forms, pitch cells, “mystic” chords, dynamics, tempi, and tonal emphasis within each movement. Fletcher’s application of set theory helped her to distinguish four pitch cells (0125, 015, 025, 026).<sup>56</sup> In his article for *The Musical Times*, pianist Durval Cesetti described Fletcher’s dissertation as “the least effective analysis of Szymanowski’s music.” He seemed particularly critical of Fletcher’s opinion that the lack of an overarching system that incorporates all of the discovered pitch cells in the piece reduces its artistic value.<sup>57</sup> In his doctoral paper from 2009, “The Many Masks of Karol Szymanowski: A Commentary on His Piano Triptychs,” Cesetti discussed Szymanowski’s use of literary-musical connections while at the same time proposing his personal interpretations.

Probably the most extensive work on *Masques* is David Zent’s dissertation “The Harmonic Language of Karol Szymanowski’s *Metopes*, op. 29, and *Masques*, op. 34” from 1988. Zent believed both *Metopes* and *Masques* to be two of the most exceptionally imaginative works composed by Szymanowski.<sup>58</sup> Zent described, among other things, programmatic and formal aspects of the works, precursors of Szymanowski’s middle-period harmonic language, general

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<sup>55</sup> Richard Scott, “Piano Music of Karol Szymanowski: *Metopes*, op. 29, and *Masques*, op. 34” (DMA diss., University of Wisconsin-Madison, 1985), 65.

<sup>56</sup> Marylynn Louise Fletcher, “Pitch Constructions in the *Masques*, op. 34 of Karol Szymanowski” (DMA diss., University of Texas at Austin, 1984), 66.

<sup>57</sup> Durval Cesetti, “The Narrative of a Composer's Biography: Some Aspects of Szymanowski Reception,” *The Musical Times* 150, no. 1908 (2009): 46.

<sup>58</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 277.

observations of the harmonic language used in *Metopes* and *Masques*, the relationship between the harmony of Scriabin and Szymanowski as expressed in these works, and finally an harmonic analysis (and performance) of three selected passages.<sup>59</sup> According to Zent, both works include impressionistic elements such as frequent divisions into a three-layer texture where low bass tones, octaves, or perfect fifths provide a tonal base to the upper layers, a technique often utilized by Claude Debussy.<sup>60</sup> As did Samson, Zent noticed the similarities between Szymanowski and Scriabin in their use of ecstatic climaxes that occur in all of movements of all movements of the cycles except for “Calypso” (from *Metopes*).<sup>61</sup> Zent also pointed out the similarities between the language of *Metopes* and *Masques* in their use of bichords and polychords and dense layered sonority.<sup>62</sup> His dissertation approached the topic from a highly analytical point of view, going as far as devoting an entire chapter to describing Szymanowski’s twenty-seven preferred chords.<sup>63</sup> Even though incredibly valid for its highly theoretical merit, Zent does not provide sufficient solutions to benefit performers in the process of preparing the work.

Performance solutions to a certain degree are provided by Lev Ryabinin in his dissertation “Facilitation of the learning and memorization processes of harmonically challenging piano works: *Metopes*, op. 29, by Karol Szymanowski.” Ryabinin, being a pianist himself, understands very well the challenge of memorizing harmonically complex compositions such as *Metopes*. He approached his analysis from a practical point of view, identifying elements that may be useful to a pianist learning the work. Such elements include separating bitonal layers

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<sup>59</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 186-232.

<sup>60</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 105.

<sup>61</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 109.

<sup>62</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 111, 278.

<sup>63</sup> Zent, “The Harmonic Language of Karol Szymanowski’s *Métopes* and *Masques*,” 233.

and distinguishing traces of conventional tonal elements within them,<sup>64</sup> tracing bitonality constructed on black-keys and white-keys, patterns in chord and cluster progressions, and chromatic movement within the layers.<sup>65</sup> The result of his work reveals that behind the seemingly complicated pianistic texture of *Metopes* frequently exists a simple idea. Through appropriate analysis and understanding of this idea, performers can benefit from a more efficient and stable memorization. Even though focused on the facilitation of memorization processes, Ryabinin did not provide much information on structure and segmentation practice nor purely pianistic solutions. He also did not provide his own recording that could serve as additional support for his understanding of the work and add to the thoroughness of the dissertation. Overall, the dissertation appears useful to pianists aiming to learn the work. It is also an example of a pianistically practical analysis that performers often look for when learning new complicated works. Unfortunately, this type of pianistically practical analysis is still not common in the research field.

### Mapping

Prior to writing this dissertation I memorized and performed *Masques*. That process was essential as it allowed me to codify my procedures before I was able write about them in a clear manner. I had to think about practice routines that I had developed over my years as a pianist, which somewhat came naturally, in a more direct and focused way. Much of what follows in this introduction to mapping as well as observations and suggestions presented in the following chapters of this dissertation came about as a result of that process. The focus of this dissertation

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<sup>64</sup> Lev Ryabinin, "Facilitation of the Learning and Memorization Processes of Harmonically Challenging Piano Works: *Metopes* op. 29 by Karol Szymanowski," (DMA diss., University of Iowa, Iowa City, 2011), 75-77.

<sup>65</sup> Ryabinin, "Facilitation of the Learning and Memorization Processes," 74, 83, 87, 88.

is to discuss the application of structural and textural mapping techniques in each movement of *Masques*. Structural mapping techniques help to create a macro-level mental representation of the structure of *Masques*. Mental representation of the structure serves as a basis for the implementation of effective segmented practice. Textural mapping is based on micro-level analysis of complex textures in the piece. Textural mapping helps in distinguishing strategic memory cues and reference points within smaller sections of the piece. Both macro- and micro-mapping techniques facilitate the memorization process and provide practical solutions to the challenging task of learning the work. The dissertation will not focus on a harmonic analysis, but instead provide the performer's point of view and serve as a practical guide for pianists interested in learning this challenging composition. When applicable, I also will supplement the discussion with visual examples and diagrams to facilitate the description of analytical details for each excerpt.

### Mapping of Structure

Mapping of the structure will begin with an overview of each movement of *Masques*, op. 34. The aim will be to determine how the sections, themes, and motives fit together and detail their role in the larger scope of the work. The purpose for this type of practical segmentation is to create a mental visualization of the piece's structure as well as memory cues. These predetermined cues will later be used as reference points and "safety nets" in the process of memorizing the work. They will also serve as a starting point for further analysis of each segment's texture and pianistic elements to be used in the next step in the memorization procedure.

### Mapping of Texture

After determining practical segments based on sectional and motivic relationships, the focus of the dissertation will turn towards a deeper analysis of the smaller units. This analysis will be based on distinguishing recurring keyboard and finger patterns, tonal elements, as well as chromatic and interval movement within the layers of the texture. This will serve as the next step in the mapping process of the composition. As a part of this analysis I will discuss technical solutions to some of the pianistically problematic sections of the piece. These solutions will include fingering suggestions and practicing strategies based on my own experiences with the performing and recording of *Masques*.

### Recording

As part of this dissertation, during a recording session that took place on September 19, 2016, in Ball State University's Sursa Hall, I completed my own recording of *Masques* op. 34. Since then, I edited and mastered the recorded material using Logic Pro X software. Through this recording, I am able to directly demonstrate my personal interpretation, experience, expertise, and mastery of the work. When applicable or helpful, I bolster discussion in the analysis with time-stamp references to my recording. Readers interested in gaining access to the recording may contact the author.

### Chapter 3: “Scheherazade”

In the first part of this chapter, I aim to provide useful advice on how to effectively create a mental representation of the structure of “Scheherazade.” In the second part of the chapter, I will discuss various techniques that help lead to secure memorization of the texture of the piece.

#### “Scheherazade”: Structure

In my structural analysis I am using the piece’s page outline (Dover edition) for the purpose of tagging sectional, thematic, and motivic relationships. Visual representation of the page sequence creates a structural map of the piece and contributes to developing a ‘where on the page’ orientation. Developing a proper visualization of the piece is a foundation for mental organization of the piece’s structure.

I begin with a basic overview of themes, sections, and motives from “Scheherazade.” In order to create a visual representation of its structure, I will discuss examples of motivic and sectional relationships between its sections. I also locate and discuss reoccurring motives that can be used as a reference point and/or performance cue within the structure of the piece. I will discuss structural relationships based on texture and character. Finally, I provide advice on determining strategic cues within extensive-phrase sections of the piece.<sup>66</sup>

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<sup>66</sup> Explanation of “extensive-phrase” on page 25.

Overview of Themes, Sections, and Motives from “Scheherazade”

Opening theme, referred to as “dolcissimo opening” in analysis, page 1 of score, mm. 1-5



Section, referred to as “Poco avivando” in analysis, page 1 of score, mm. 12-13



Motive, referred to as “Motto Motive” in analysis, page 3 of score, m. 34



Theme, referred to as “dolcissimo espressivo” in analysis, page 5 of score, mm. 54-57



Section, referred to as “Poco piu mosso” in analysis, page 7 of score, mm. 95-97



Theme, referred to as “Con passione” in analysis, page 9 of score, mm. 123-126



Theme, referred to as “Andantino” in analysis, page 10 of score, mm. 142-149





Section, referred to as “Vivace Assai” in analysis, page 12 of score, mm. 193-204

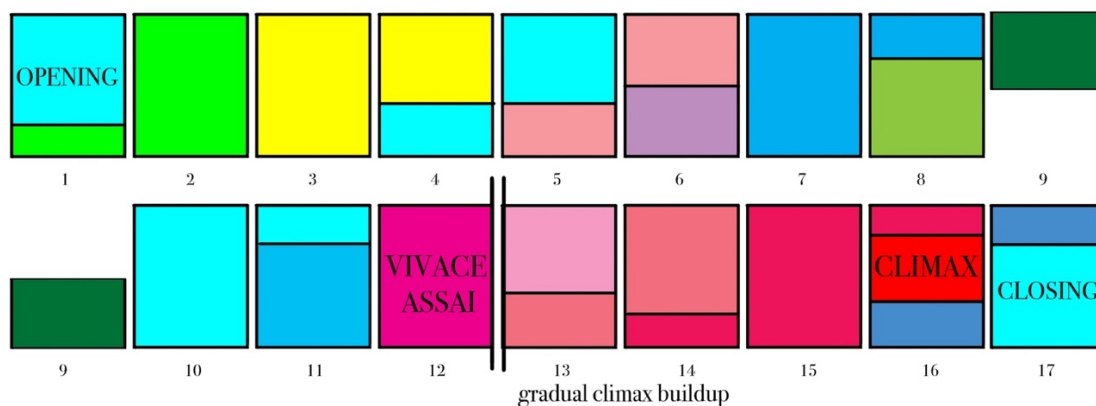


### Overview of Structure

“Scheherazade” is the first and longest movement of *Masques*. It is 17 pages long (Dover Edition) and the performance on my CD lasts 10 minutes and 10 seconds. Unlike “Tantris le Bouffon” and “Serenade de Don Juan,” which to a large degree consist of shorter sections, “Scheherazade” is constructed around large extensive-phrases characterized by the use of long melodies. Additionally, unlike other movements of *Masques* that extensively restate previously introduced thematic and motivic material, the structure of “Scheherazade” is mainly focused on introducing new musical material demonstrating qualities of an improvisation. “Scheherazade” starts quietly, with one repeated note that seems to appear out of nowhere, establishing a hypnotic and mysterious atmosphere. This mystical atmosphere continues throughout the movement, becoming one of the defining elements of the entire composition. It is important to note, after going through multiple sections and reaching the most climactic point of the piece,

this opening will reappear as a closing section of the “Scheherazade,” ending the movement by slowly dissolving into silence.

*Vivace Assai* (mm. 193-204, page 12) plays an important role within the structure of the whole piece. The character of this section includes qualities of a virtuosic cadenza that separates two bigger modules of the entire composition. The cadenza-like *Vivace Assai* (page 12) climax (page 16) as well as the gradual climax buildup (pages 14-16) are the most challenging sections of “Scheherazade.” I recommend focusing on these sections from the very beginning of working on the piece. The climax of the piece happens in measure 275 (page 16), which is at around 80 percent of the piece’s length (Track 1, 8:10). Figure 3.1 represents the basic page outline of “Scheherazade,” with opening, closing, *Vivace Assai* section, double bar between pages 12 and 13, as well as climax on page 16.



**Figure 3.1** Karol Szymanowski, “Scheherazade.” Basic page outline of the “Scheherazade.”

Figure 3.1 is a simplified visualization of the piece’s structure that helps with mapping of the piece. It does not serve as a proper formal analysis. The selection of colors marking smaller sections of the page outline in Figure 3.1 is not random. Cyan represents slower and less

challenging sections of the piece. Light shades of red represent technically challenging sections, and pure red indicates the most challenging ones. Other colors like yellow or green are used to distinguish different sections of moderate difficulty. I recommend distinguishing the levels of difficulty for individual sections; mapping of both structure levels of difficulty plays an important role in determining effective practice routines.

### *Sectional / Motivic Relationships*

As shown in Example 3.1, the *Poco avivando* section starting in measure 12 introduces two motives. The first one (marked with a red rectangle) occurs in the top layer of the section, while the second one (marked with a red oval) is in the middle layer. Upon further analysis of the piece these two motives become a basis for the virtuosic *Vivace Assai* section on page 12 (mm. 193-204) as demonstrated in Example 3.2.

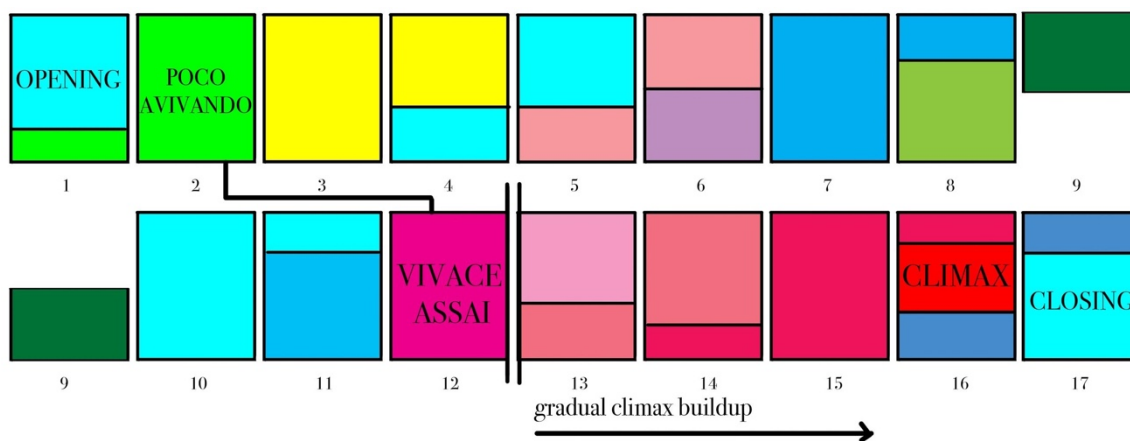
**Example 3.1** Karol Szymanowski, “Scheherazade,” mm. 11-13. The example includes two motives (red rectangle and oval) that later appear in *Vivace Assai* section on page 12 (mm. 193-204).

The image shows a musical score for Karol Szymanowski's "Scheherazade", measures 11-13. The score is in 3/4 time and features a piano (pp) dynamic. Measure 11 is marked "m. 11" in green. Measure 12 is marked "Poco avvivando (Ansioso)" and "pp". The score shows two motives: one in the top layer (marked with a red rectangle) and one in the middle layer (marked with a red oval). The bottom layer is marked "perdendosi rallent.".

**Example 3.2** Karol Szymanowski, “Scheherazade,” mm. 194-198. The example includes two motives (red rectangle and oval) that were introduced in *Poco avivando* section in mm. 12-13.



Recognizing the relationship between the *Poco avivando* section (m. 12) and the *Vivace Assai* section (m. 193) contributes to creating an organized mental representation of the structure of “Scheherazade” as demonstrated in Figure 3.2.



**Figure 3.2** Karol Szymanowski, “Scheherazade.” Page outline of the “Scheherazade.” The relationship between *Poco avivando* section (page. 2, m. 12) and *Vivace Assai* section (page 12, m. 193) is indicated by black line.

An example of a large-scale sectional relationship can be found between the *Poco più mosso* section in m. 95 (page 7) and the *A Tempo* section in m. 226 (page 13) as they begin identically. Even though both sections end up going through different transformations, they both gradually grow in intensity and arrive at the same *fortissimo* theme demonstrated in Examples 3.3 and 3.4.

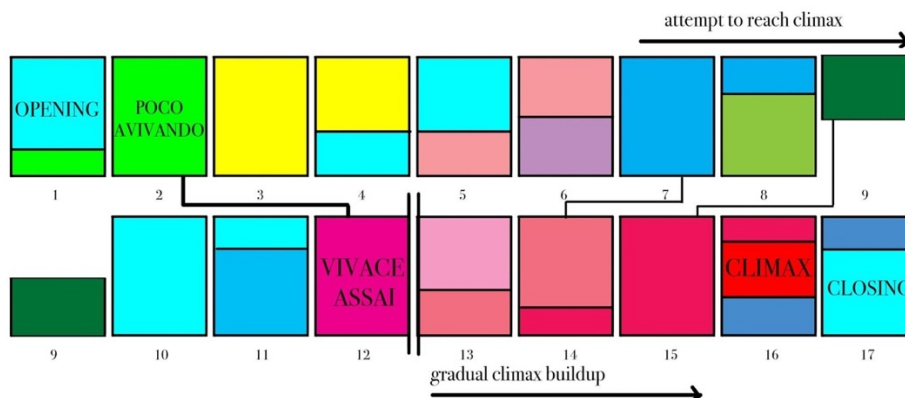
**Example 3.3** Karol Szymanowski, “Scheherazade,” mm. 123-131. The example demonstrates a *Con passione* theme (red rectangle). The theme is restated in m. 249.

The image displays a musical score for Karol Szymanowski's "Scheherazade", measures 123-131. The score is in G major, 2/4 time. It features a piano (p) and a violin (v) part. A red rectangle highlights the "Con passione" theme in measures 123-131. The piano part is marked *ff (sempre)* and the violin part is marked *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings. The piano part has a triplet in measure 127. The violin part has a triplet in measure 129. The score ends with a triplet in measure 131.

**Example 3.4** Karol Szymanowski, “Scheherazade,” mm. 247-254. The example demonstrates restatement of the *Con passione* theme introduced in m. 123. Restatement starts in m. 249 (red rectangle).

The image displays a musical score for Karol Szymanowski's "Scheherazade", measures 247-254. The score is in G major, 3/4 time. Measures 247-248 show a piano introduction with a forte (sf) dynamic. Measures 249-254 show a restatement of the "Con passione" theme, starting with a fortissimo (ff) dynamic and a "poco sosten." marking. A red rectangle highlights the first measure of this restatement (m. 249). The score includes various musical notations such as slurs, ties, and dynamic markings.

In both cases, the theme develops differently. The theme starting in m. 123 (page 9), unlike the one beginning in m. 249 (page 14), does not build to a climax, but rather gradually lowers its dynamic level from *fortissimo* to *forte*, and later to *piano*. One could argue the *Con passione* theme on page 9 attempted to reach the climax, but unlike the section starting on page 14, did not succeed and instead transformed into a retrospective and quiet section that follows shortly thereafter on page 10. Visualization of the results of this structural observation can help with mapping of the piece's structure. The relationship between pages 7-9 and 14-15 is demonstrated in Figure 3.3.



**Figure 3.3** Karol Szymanowski, “Scheherazade.” Page outline of the “Scheherazade” with indicated relationship between pages 7-9 and 14-15.

When looking at “Scheherazade” as a whole it becomes clear that the short motive introduced in m. 34 (Example 3.5) frequently reappears throughout the piece. I believe the fact that Szymanowski uses the motive in multiple sections, including at the most climactic moment of the piece (Example 3.6), adds to its significance. For that reason, I would qualify it as a motto motive. Climaxes play an important role in all three *Masques* movements: they are extremely dramatic and always reach the peak dynamic level of the piece.

**Example 3.5** Karol Szymanowski, “Scheherazade,” mm. 33-34. The example demonstrates first appearance of the motto motive.





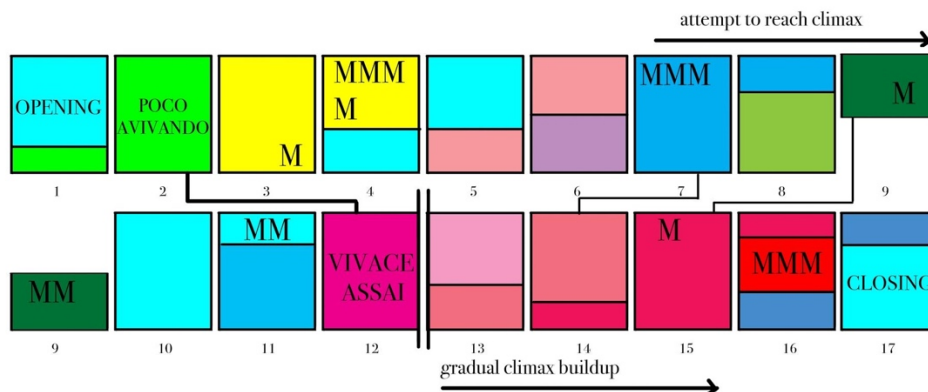
**Example 3.6** Karol Szymanowski, “Scheherazade,” mm. 275-284. The example demonstrates the usage of motto motive (red oval) in the most climactic moment of “Scheherazade.”

The image shows a musical score for Karol Szymanowski's "Scheherazade", measures 275-284. The score is in 3/4 time and features a complex texture with multiple staves. Measures 275 and 280 are marked with green text. The tempo is "Meno mosso". The score includes dynamic markings such as "sf" (sforzando), "p" (piano), "pp" (pianissimo), and "dim." (diminuendo). The motto motive is highlighted with red ovals in measures 275, 276, 277, 278, 279, and 280. The motto motive consists of a specific rhythmic and melodic pattern that is repeated throughout the piece.

I recommend the pianist identify and mark every occurrence of the motto motive. I believe that, in a piece of such complex structural and textural nature, this type of motto motive gains a unifying function. The frequent appearance of this motto motive throughout the score can be treated as a memory cue and/or reference point aiding the mapping of the piece's structure.

Figure 3.4 represents the page outline of “Scheherazade” with every occurrence of the motto motive marked as “M.” Often, the motto motive is repeated, hence the double and triple “M.”





**Figure 3.4** Karol Szymanowski, "Scheherazade." Page outline of the "Scheherazade" with every occurrence of the motto motive marked as "M."

### *Textural and Character Relationships*

In addition to analyzing melodic relationships between sections, for a better mental representation of the entire structure, I recommend looking into textural/character relationships. Although the *dolcissimo* opening (Example 3.7), *dolcissimo espressivo* (page 5, m. 54, Example 3.7), and *Andantino* (page 10, m. 142, Example 3.9) do not share the same melodic material, these sections share many textural and character elements. All of these sections are written in *pianissimo* dynamics, include a *dolce/dolcissimo* indication, are based on a clear multi-layered texture, and use an accompaniment based on repetitive sequences.

**Example 3.7** Karol Szymanowski, “Scheherazade,” mm. 1-5. Example demonstrates the *dolcissimo* opening, with three textural layers (marked with pink, blue, and red rectangles).

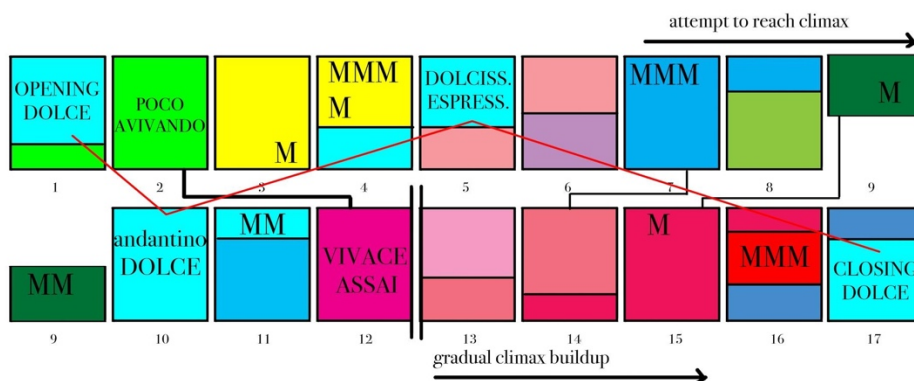
**Example 3.8** Karol Szymanowski, “Scheherazade,” mm. 54-57. Example demonstrates the *dolcissimo espressivo* section with three textural layers (marked with pink, blue, and red rectangles).

**Example 3.9** Karol Szymanowski, “Scheherazade,” mm. 142-149. Example demonstrates the slow *Andantino* section with three textural layers (marked with pink, blue, and red rectangles).

For the purpose of developing a better understanding of the structure of “Scheherazade,”

I recommend recognizing the textural and character relationships between the *dolce/dolcissimo*

sections and mapping those relationships as interrelated components. They can serve as strategic memory cues and reference points when memorizing the piece. Figure 3.5 demonstrates textural and character relationships between the *dolce/dolcissimo* sections.



**Figure 3.5** Karol Szymanowski, “Scheherazade.” Page outline of the “Scheherazade” with indicated textural and character relationships between *dolce/dolcissimo* sections (marked with red line).

### *Memory Cues Within Extensive-Phrase Sections*

The sections of the piece are built on large structural components. These components use extensive phrases and melodic lines. This type of extensive-phrase structure can generate certain memorization challenges. The most common and obvious type of memorization cues are those that occur at the beginning of each section. However, when sections are of considerable size, the distance between such memorization cues increases, lowering the performer’s memory retention. It is undesirable to skip considerable amounts of musical material when forced to proceed to the next memorization cue due to a memory slip; large skips can prove fatal, especially in a competition setting. One way to increase memorization retention when dealing with extensive-phrase structure is to divide its seemingly unbreakable structure into smaller subsections and treat each subsection’s beginning as an additional memory cue.

Example 3.10 uses *Andantino* on page 10 (m. 142) as a demonstration of a slow extensive-phrase section. For better memorization retention, I suggest dividing the extensive-phrase section into three smaller segments and annotating additional memory cues. My suggested memory cues (marked MC) are based on textural changes such as the use of high-register repeated octaves (pink rectangle), or the sudden thickening of texture by adding chords (blue rectangle).

**Example 3.10** Karol Szymanowski, “Scheherazade,” mm. 142-163. Example demonstrates a extensive-phrase section with suggested memory cues (marked with red “MC”). Memory cues were determined based on textural changes such as the use of high-register repeated octaves (pink rectangle), or the sudden thickening of texture by adding chords (blue rectangle).

The image displays a musical score for Karol Szymanowski's "Scheherazade," specifically measures 142 to 163. The score is written for piano and includes several performance instructions and annotations.

- Measure 142:** The tempo is marked *Andantino* with the mood *(tranquillo e dolce)*. The dynamics are *pp dolce* and *pp (riten.)*. A red "MC" is placed above the first measure. The texture thickens with the addition of chords, highlighted by a blue rectangle.
- Measure 150:** The tempo remains *Andantino* with the mood *(con sordino: mit Verschiebung)*. The dynamics are *ppdolciss. molto espr.* and *pp (sempre)*. A pink rectangle highlights high-register repeated octaves, and a red "MC" is placed below the measure.
- Measure 157:** The tempo changes to *Poco meno*. The dynamics are *ppdolciss. espr.* and *ppdolciss.*. A blue rectangle highlights a sudden thickening of texture by adding chords, and a red "MC" is placed below the measure.

Other annotations include *riten.* (ritardando), *m. d.* (mezzo-dolce), and *dimin.* (diminuendo).

### “Scheherazade:” Texture

In this portion of the chapter I will discuss various techniques that help lead to secure memorization based on texture. These techniques include methods of conceptualizing the music, such as: 1. treating runs and figurations as chords/clusters, 2. using uniform fingerings to aid in the playing of musical patterns, and 3. improving familiarity with the topography of the keyboard by discerning white-key and black-key patterns. Furthermore, I will examine chromatic/interval patterns embedded within the texture of the work that can serve as reference points during a memorized performance.

#### *Keyboard / Finger Patterns*

Of all three movements of *Masques*, “Scheherazade” stands out as being the least aggressive in terms of its character. This atmospheric movement contains many slow, long phrases and only sparingly makes use of virtuosic passages. Nevertheless, “Scheherazade” does possess challenges to memorization with its complex texture. Through analysis, performers may discover techniques to aid in the learning process, such as devising fingerings in order to avoid unnecessary crossing over of hands, and remembering the physical and temporal locations of musically important cluster chords in order to reduce technical difficulty and to aid in memorization.

The section marked *Vivace Assai* at mm. 193-204 consists of multiple virtuosic figurations shared by both hands. Example 3.11 illustrates a figuration that may benefit from using the same fingering for each pattern. The figuration pattern in m. 193 is similar to the pattern in m. 194, however, the pitch content between the measures differ. Despite the differences in pitch content, my suggested fingerings labeled in Example 3.11 remain the same for both measures. When determining fingerings, I always strive to establish logical and

physically comfortable patterns that can be applied to multiple sections with repeating patterns.

Utilizing the same fingerings for passages like the figuration in mm. 193-194 can enhance both mental and physical memorization.

**Example 3.11** Karol Szymanowski, “Scheherazade,” mm. 189-196. Figurations distributed between right (blue rectangle) and left (red rectangle) hands make use of uniform fingerings. The figuration begins immediately following the thick red vertical line.

m. 189

8

*rallentando molto diminuendo*

*ppp*

*Vivace assai*

*pp*

*(capriccioso e fantastico)*

m. 194

5 3 5 2 1 2

1 3 1

1 2 5 4 3/1

1 3 1 4

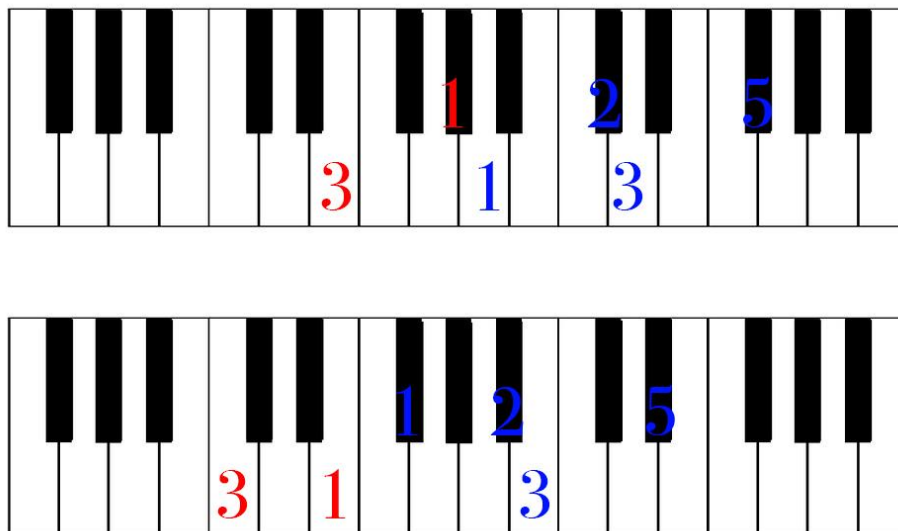
(trillo)

(trillo)

3/1

In Example 3.11, the right hand, represented by the blue color, uses the 1st, 2nd, 3rd, and 5th fingers, while the left hand, represented by the red color, uses the 1st and 3rd fingers. This type of finger arrangement creates a physically relaxed and natural position for the hands and eliminates the need for cross-over fingerings, allowing for greater speed and clarity (Track 1, 6:34). Rather than thinking about the figuration as a stream of multiple notes, I recommend mentally mapping these types of figurations as cluster chords. Figure 3.6 provides a visual

keyboard representation of the figuration in mm. 193-194 being treated as chords. Red numbers represent fingers of the left hand, while blue numbers represent fingers of the right hand.



**Figure 3.6** Karol Szymanowski, “Scheherazade,” mm. 193-194. The top keyboard represents the fingerings from m. 193, and the bottom keyboard represents m. 194. Cluster chords formed out of figurations with suggested right-hand (blue) and left-hand (red) fingerings.

Oftentimes, pianists may have a tendency to rush the process of practicing figurations and miss details. Consequently, pianists may not develop a deep understanding of the relationships between notes within figurations. Thus, playing broken figurations as block chords while practicing memorization can allow pianists adequate time to think critically about mapping of figurations. Block chords can help performers determine proper hand/finger positions for each figuration. Additionally, looking at the block chords while practicing can benefit visual memory and deepen the understanding of the relationships between the notes.

The passage beginning in m.197 poses a challenge for memorization because of the presence of multiple individual figurations. Example 3.12 illustrates each figuration, including characteristic right-hand triplets (marked with red), an ascending arpeggiated left-hand run (marked with blue), and an unusual trill between one note and a diminished third dyad (marked

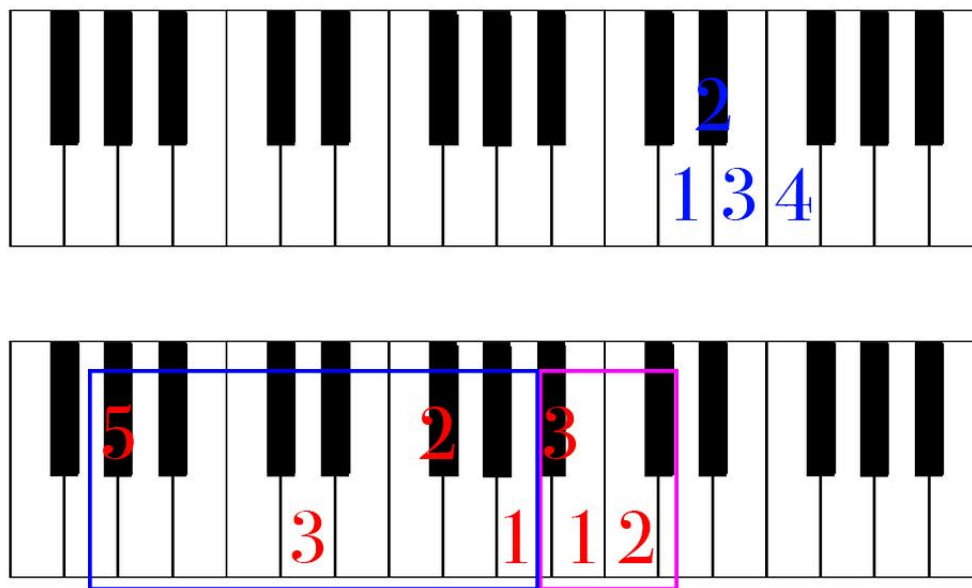


with purple). Notably, the passing crossover A-sharp played by the second finger in the left hand binds together the two figurations annotated by the blue and purple boxes of Example 3.12.

**Example 3.12** Karol Szymanowski, “Scheherazade,” mm. 197-198. This excerpt includes right-hand triplets (red rectangle), a left-hand ascending run (blue rectangle), and a trill (pink rectangle) that can be treated as clusters. My suggested right-hand fingering is marked in blue, and the left-hand fingering is marked in red.

Practicing the repeated right-hand triplets as cluster chords will help memorization physically and mentally. Figure 3.7 demonstrates two keyboard representations of the figurations annotated in Example 3.12 being treated as chords. Red numbers represent fingers of the left hand, and blue numbers represent fingers of the right hand. Applying the same principle to the left-hand's figuration (marked with blue square) and the trill (purple square), one will recognize a chord and a small cluster.





**Figure 4.7** Karol Szymanowski, “Scheherazade,” mm. 197. Representation of the right-hand repetitive triplets (blue rectangle) with the suggested fingerings on the top keyboard. Representation of the left-hand figurations with suggested fingerings on the bottom keyboard.

In mm. 198-204, the notation and texture initially may seem overwhelming, containing a fast tempo, many notes, large register range, and chromaticism. Despite the complexity of the passage, thorough analysis reveals that only four types of patterns pervade the texture. Simplifying the complex passage into four figurations allows the performer to memorize a few cluster chords, in contrast to memorizing many individual notes. Annotated in Example 3.13 are all of the patterns marked individually with the colors blue, red, purple, and green.

**Example 3.13** Karol Szymanowski, “Scheherazade,” mm. 197-204. The following excerpt is based on four figurations (marked with blue, red, pink, and green rectangles). My suggested right-hand fingering is marked in blue, and left-hand fingering is marked in red. The figuration begins immediately following the thick red vertical line.

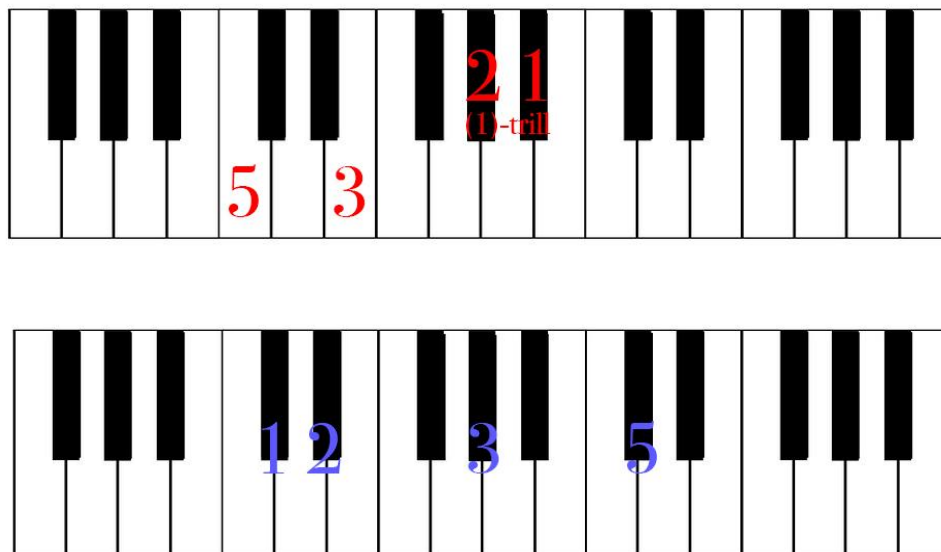
The image displays three staves of musical notation from Karol Szymanowski's "Scheherazade," measures 197 through 204. The notation includes various musical markings such as *cresc.*, *(poco sosten)*, *(trillo)*, *(a tempo)*, *p*, *sf*, *cresc. e stringendo*, and *crescendo*. Fingerings are indicated by numbers 1-5 in blue for the right hand and red for the left hand. Four specific figurations are highlighted with colored rectangles: blue (measures 197-198), red (measures 199-200), pink (measures 201-202), and green (measures 203-204). A thick red vertical line is placed at the beginning of measure 198. The text "(Ancora più vivo)" appears above the right-hand staff in measure 198.

In the dramatic climactic section in mm. 257-258, the hand positions and fingerings established at the chord on the downbeat of m. 257 transfer directly to the next measure, despite the change in texture. Therefore, the performer can map two measures of musical material such as mm. 257-258 as one two-hand cluster, improving memorization efficiency.

**Example 3.14** Karol Szymanowski, “Scheherazade,” mm. 255-259. The section is based on one right-hand chord (blue rectangle) and one left-hand chord (red rectangle).

The image shows a musical score for Karol Szymanowski's "Scheherazade", measures 255-259. The score is in 3/8 time and features a right-hand melody and a left-hand accompaniment. A blue rectangle highlights a right-hand chord in measure 257, and a red rectangle highlights a left-hand chord in the same measure. Fingerings are indicated by numbers 1-5 above or below notes. The right-hand chord (blue) has fingerings 5, 3, 1/2 above the first three notes, and 5, 5, 3, 1, 1 above the next four notes. The left-hand chord (red) has fingerings 1, 3/1, 5 below the first three notes, and 5, 3, 2, 1 below the next four notes. The score includes markings for "Poco sostenuto", "Molto agitato e drammatico", "m. 255", "ff sempre", and "(Ped.)".

Looking at my suggested fingering in Example 3.14, the only finger that does not play the same note in the next measure is the left-hand thumb. Being the strongest finger, for better effect in this particular passage, I would recommend playing the left-hand tremolo in mm. 257 with the 3rd and 1st fingers (Track 1, 7:49). The pianist should not worry about holding the top B-flat of the left hand in m. 257 as long as the B-flat is properly accented and can be preserved through the use of the sustain pedal. Figure 3.8 provides a visual representation of the clusters in both hands from mm. 257-258.



**Figure 3.8** Karol Szymanowski, “Scheherazade,” mm. 257-258. Representation of the left-hand (red) and right-hand (blue) chords with suggested fingerings.

When faced with sequential patterns, whenever possible, I recommend establishing a uniform fingering across the entire pattern that can be applied to the entire passage. Awareness of each pattern repetition can enhance both mental conceptualization of the passage as well as development of secure muscle memory. Often, the pianist is susceptible to mistakes in places where musical patterns exhibit unusual changes in fingering. During early stages of learning the piece, it is crucial for the pianist to avoid selecting poor fingerings; instead, the pianist should strive to establish efficient uniform fingerings in order to solidify memory. A repetitive pattern with uniform fingerings can be observed in Example 3.15. Beginning in m. 86, the left hand is assigned a descending sequence that allows for applying uniform fingering. I suggest using a 1-2-3 to 1-4 fingering pattern. Another benefit of this type of repetitive fingering is that it allows the pianist to maintain the entire lowest register voice to be played *legato* (Track 1, 3:45).



### Chromatic Patterns

Chromaticism is a significant component within the textures of *Masques*. In an effort to comprehend the complex texture, the pianist should identify chromatic patterns that can serve as memory cues and points of reference. If identified early in the learning process, chromatic patterns can reduce time required for secure memorization. The passage beginning in m. 100 displays a section with chordal chromatic movement, represented by the thin red lines in Example 4.17.

**Example 3.17** Karol Szymanowski, “Scheherazade,” mm. 99-102. Section based on a chromatic (marked with thin red lines) pattern. Thick red line indicates the beginning of the example.

The image shows a musical score for Karol Szymanowski's "Scheherazade", measures 99-102. The score is in G major and 2/4 time. It features a piano part with a thick red vertical line at the start of measure 100. Thin red lines connect the notes of the chords in measures 100, 101, and 102, illustrating a chromatic pattern. The tempo is marked "agitato". Dynamics include "sub. pp", "sf", "poco sf", "secco senza Ped.", and "poco Ped.". The piece ends with a "poco sf" dynamic and a "poco Ped." marking.

Once the foundation of a musical pattern is established by a chord, the pianist can more thoroughly memorize a passage by focusing on the stepwise movement of individual voices. This approach to memorization helps the pianist to visualize the linear aspects of musical material. Example 3.18 presents an excerpt where this type of memorization strategy is applicable. In mm. 109-116, beginning from the foundation chord in the left hand on the second beat of m. 109, the chord quality changes once per measure based on stepwise motion of voices; each measure includes at least one voice moving via chromatic or whole-step movement.

**Example 3.18** Karol Szymanowski, “Scheherazade,” mm. 107-118. Ingredients of the repeated left-hand chord move following either chromatic (marked with thin red lines) or whole-step (marked with blue lines) patterns.

The musical score for Karol Szymanowski's "Scheherazade" (measures 107-118) is presented in three systems. The first system (m. 107) shows the left hand with a complex chord progression, marked with thin red lines for chromatic movement and blue lines for whole-step movement. The right hand features a melodic line with various ornaments and dynamics. The tempo is marked "Più mosso" and the dynamics include "poco cresc.", "pp sempre crescendo ed accelerando", and "cresce". The second system (m. 111) continues the left-hand chord progression, with the right hand playing a melodic line. The third system (m. 115) shows the left hand with a complex chord progression, marked with thin red lines for chromatic movement and blue lines for whole-step movement. The right hand features a melodic line with various ornaments and dynamics.

Chromaticism may also be mapped in instances with multi-layered stepwise chromaticism. The excerpt illustrated in Example 3.19 consists of six layers of musical material within the texture; the three top layers are based on chromatic movement. I strongly recommend that the pianist map each chromatic line in order to achieve efficient, reliable memorization.



**Example 3.19** Karol Szymanowski, “Scheherazade,” mm. 164-167. Section includes chromatic movement (marked with thin red lines) in the top three layers of the texture.

### *Tonal Elements*

Aspects of chordal tonality, such as the frequent occurrence of major or minor chords, may be utilized to aid in memorization. Considering the textural density of the movement identification of familiar chords provide an opportunity for creation of useful reference points and more effective mapping. Example 3.20 illustrates an excerpt that distinctly features figuration consisting of major chords. In Example 3.20, almost the entirety of the right-hand's figurations is constructed on a D-major chord (marked with a red rectangle) and D-flat-major chord (marked with a blue rectangle). In addition to the D- and D-flat-major chordal structures providing a mold of secure hand shapes and fingerings, the major chord quality is a familiar sonority that can allow the music to be more approachable to the pianist for memorization.



**Example 3.20** Karol Szymanowski, “Scheherazade,” mm. 30-34. Right-hand figurations are constructed on D-major chord (marked with red rectangles) as well as D-flat-major chord (marked with blue rectangles). Thick red line indicates the beginning of the example.

The texture in mm. 142-145 in “Scheherazade” is based on a major chord quality that may easily be mapped as a reference point (Example 3.21). Beginning in m. 143, the section begins in D major. The repeated A notes used in the left hand of m. 142 elicits a semblance of tonicizing D major in m. 143.

**Example 3.21** Karol Szymanowski, “Scheherazade,” mm. 142-149. The section includes a D-major chord (marked with red rectangle).

Conventional chord qualities may also appear consecutively in a sequence. I suggest tonal chordal sequences be mapped as one memorization group. An example of such a sequence can be found in measure 69 (Example 3.22). The left hand consists of six descending dominant-seventh chords. It is worth noting that, with the exception of the final chord, the bottom root ingredients occur on white keys.

**Example 3.22** Karol Szymanowski, “Scheherazade,” mm. 68-70. Section includes series of dominant-seventh chords (marked with red).

m. 68

*f (sempre)* *(senza dim. e rallent.)* *(dim.)*

D7 C7 B7 A7 G7 F#7

Another example of this type of chordal sequence occurs within mm. 285-289 (Example 3.23). Beginning in m. 285, on the treble clef in the middle of the grand staff, Szymanowski writes the following chords in succession: B major, F-sharp major, E-flat major, D-flat major, and G augmented. These chords interact dissonantly with the tremolo figurations of the top treble clef. Nevertheless, memorization may be further enhanced by applying chromatic/interval analysis. The right-hand tremolo is constructed with either whole- (thin blue line) or half-step (thin red line) intervals in relation to the preceding chord.

**Example 3.23** Karol Szymanowski, “Scheherazade,” mm. 285-289. Section includes tonal chords (marked with red rectangle). The relationship between two top ingredients of the left-hand chords and the following right-hand tremolo is either half step (thin red line) or whole step (thin blue line).

m. 285 (poco accelerando)

pp

pp

B F# E-flat D-flat G aug

ppp

### Final Observations

What makes memorizing “Scheherazade” challenging is the fact that it is the longest and also the most improvisatory movement of *Masques*. Its improvisatory character is reflected in the music by the frequent introduction of new material and a relatively low number of sectional and thematic relationships. Nevertheless, distinguishing sectional, thematic, motivic, and textural relationships combined with establishing strategic memory cues within longer sections can lead to effective mapping of the piece’s structure and a better understanding of its form. The type of mental mapping where a performer organizes the piece into sections and subsections requires a significant amount of time, effort, and analysis. Based on my experience, the effort invested in this type of preparation proves beneficial in the performance setting, providing a great amount of security. This extra security leads to a more polished, successful performance. Understanding how musical segments develop and transform and how different parts of the piece are related to each other can lead to a better understanding of the totality of the work. Undoubtedly mapping techniques lead to a better performance of the piece as well as a more meaningful interpretation.

## Chapter 4: “Tantris le Bouffon”

In the first part of this chapter, I aim to provide useful advice on how to effectively create a mental representation of the structure of “Tantris le Bouffon” by Karol Szymanowski. In the second part of the chapter, I will discuss various techniques that help lead to secure memorization of the texture of the piece.

### “Tantris le Bouffon:” Structure

The goal of this chapter is to provide information on how to create a mental representation of the structure of “Tantris le Bouffon.” I am using the piece’s page outline (Dover edition) for the purpose of tagging sectional, thematic, and motivic relationships.

I begin with a basic overview of themes, sections, and motives from “Tantris le Bouffon.” In order to help create a visual representation of its structure, I will discuss the relationships between sections, themes, and motives. Following this discussion, I will conclude with final observations on the piece’s structure.

### *Overview of Themes, Sections, and Motives from “Tantris le Bouffon”*

Theme, referred to as “Ancora poco meno” in analysis, page 2 of score, mm. 20-21



Theme, referred to as “capriccioso e scherzando” in analysis, page 3 of score, mm. 24-28

(capriccioso) *Allegro moderato capriccioso e scherzando*  
*Marcato e non legato*  
*sf cresc. riten. f*  
*poco rit. rallent. e dimin. Meno mosso espr. p dolce sf*

Theme, referred to as “Ancora meno, misterioso” in analysis, page 4 of score, mm. 47-49

*Ancora meno (Largo)*  
*(misterioso) ten. ppp*  
*ppp (sempre) 3*  
*dolciss. marcato*  
*ten. ppp Ped.*  
*ten. ppp (Ped.)*

Section, referred to as “L’istesso tempo” in analysis, page 6 of score, mm. 64-66

*L’istesso tempo*  
*(senza dim. e rall.)*  
*f (sempre)*  
*ten. sf*  
*f marcantissimo*

Closing section with quoted opening motive referred to as “Ancora meno mosso, (misterioso)” in analysis, page 9 of score, mm. 101-105

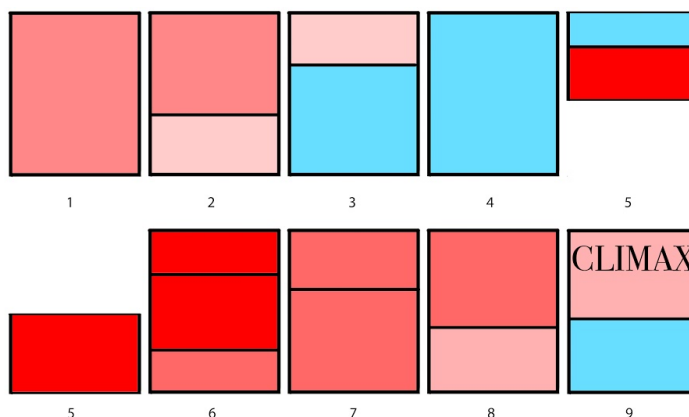
### Overview of Structure

“Tantris le Bouffon” is the second movement of *Masques*. It is 9 pages long (Dover Edition), and the performance on my CD lasts 6 minutes and 58 seconds. In contrast to “Scheherazade,” which starts very softly and develops rather slowly before reaching its climax, “Tantris le Bouffon” is much more aggressive and extroverted in its expression. Looking at the tempo marking of the opening as well as the texture filled with accented staccatos, minor-second grace notes, arpeggiated perfect fifths, and intervals of major and minor ninths (Example 4.1), it is clear that the piece depicts a character very different from the extensive-phrased, slowly developing “Scheherazade.”

**Example 4.1** Karol Szymanowski, “Tantris le Bouffon,” mm. 1-4. The excerpt indicates arpeggiated perfect fifths (red rectangle), minor-second grace notes (red oval), and major and minor ninths (blue rectangle).

The image shows a musical score for "Tantris le Bouffon" by Karol Szymanowski, measures 1-4. The score is in 6/8 time, marked "Vivace assai buffo e capriccioso". The first system (measures 1-2) shows the right hand with arpeggiated perfect fifths (red rectangles) and minor-second grace notes (red ovals). The second system (measures 3-4) shows the right hand with major and minor ninths (blue rectangles). The left hand is marked "f(marcatisimo)" and features a rapid arpeggiated pattern.

“Tantris le Bouffon” contains many virtuosic and technically challenging sections. Except for pages 3, 4, a portion of 5, and the ending, which seem to be retrospective, calm, and quiet, most of the piece moves at a fast pace, with aggressive and hysterical expression. The peak of the climax happens in m. 95 on page 9, (Track 2, 5:08) which is around 74 percent of the way through the piece. Interestingly, in both “Scheherazade” and “Tantris le Bouffon,” the climax occurs in a similar moment in relation to the overall length of the piece (the climax of “Scheherazade” happens around the 80-percent mark). Also, in the climax of both movements the music reaches peak dynamic levels, followed by a *diminuendo* and *perdendosi* (dying away), slowly dissolving into complete silence. A basic page overview of the structure of “Tantris le Bouffon” with different sections marked according to their level of difficulty is demonstrated in Figure 4.1. For memorization purposes I recommend starting the page count of this movement with page 1 rather than page 18 (Dover Edition).



**Figure 4.1** Karol Szymanowski, “Tantris le Bouffon.” Basic page outline with different sections marked with red (high level of technical difficulty) or cyan (low level of technical difficulty). The figure also includes the location of the climax.

### *Sectional / Motivic Relationships*

The most significant sectional relationship within “Tantris le Bouffon” occurs between pages 8 and 9 (mm. 91-108), which include the climax and closing, and pages 4 and 5 (mm. 40-50) on which the climax and closing sections are based. A strong relationship between these two large sections plays a significant role in the structure of the composition. Understanding that relationship is crucial to effective mapping of the structure of “Tantris le Bouffon.”

As demonstrated in Example 4.2, mm. 40-46 are constructed of five blocks marked with different colors. Distinguishing of these blocks is important as all of them are used as building blocks of the climactic section.



**Example 4.2** Karol Szymanowski, “Tantris le Bouffon,” mm. 38-46. The excerpt indicates five sectional blocks marked by red, blue, pink, yellow, and green rectangles. Thick red line represents the beginning of the example.

The musical score excerpt shows five color-coded blocks:

- Red block (m. 38):** Starts with a thick red line. Markings: *Meno mosso dolce*, *p*, *allargando*, *diminuendo*, *Meno mosso (quasi adagio)*, *rallent.*, *dolciss. espr.*, *pp*.
- Blue block (m. 41):** Markings: *a tempo*, *rallent.*, *(a tempo)*, *riten.*, *a tempo (poco avv.)*, *riten.*, *p*, *(m.d.)*, *mp*.
- Pink block (m. 44):** Markings: *Poco meno dolce espress.*, *ppp*.
- Yellow block (m. 45):** Markings: *8*.
- Green block (m. 46):** Markings: *Ancora meno*, *ppp*, *3*, *dimin. rallent.*, *ppp leggiero (Ped.)*.

The climactic section of the piece starting in m. 91 is based on the material introduced in m. 40. The Example 4.3 indicates blocks of the climactic section with same color rectangles representing corresponding source material introduced in Example 4.2. The source material in the climactic section goes through several transformations, such as the use of a much wider texture, louder dynamics, as well as structural alterations. As demonstrated in Example 4.3 structural changes include extending of the block marked with a blue rectangle from two to three measures as well as a repeat of the pink and yellow blocks with the extended yellow block. The example also indicates how, after reaching the climax, the dynamic level gradually decreases moving from triple *forte* to triple *piano*.

**Example 4.3** Karol Szymanowski, “Tantris le Bouffon,” mm. 89-102. The excerpt indicates five sectional blocks marked by red, blue, pink, yellow, and green rectangles that correspond with blocks indicated in Example 4.2. Gradually decreasing dynamics are marked with red ovals. Thick red line represents the beginning of the example.

**m. 89** *Largo espressivo e con passione*  
*crescendo sf ten. sf sf (secco) poco riten. sf sf ritar. sf sf ritar.*

**m. 92** *Subito più mosso (Allegro moderato)*  
*molto agitato p crescendo*

**m. 94** *allargando Meno mosso (Andante)*  
*ff passionato dimin. e riten.*

**m. 97**  
*mp dimin. e riten. p riten. più p rallent.*

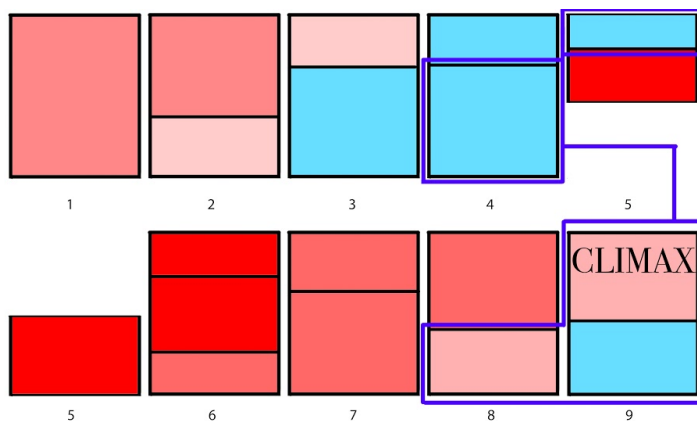
**m. 100** *Meno mosso. Ancora meno mosso (misterioso)*  
*pp pp rallent. ten. ppp ten. ppp pp marcato ten. ppp*

The ending section *Ancora meno mosso (misterioso)* beginning in m. 101 (Example 4.5) is based on a section *Ancora meno* from m. 47 (Example 4.4).

**Example 4.4** Karol Szymanowski, “Tantris le Bouffon,” mm. 47-52. Section *Ancora meno* is a source material for ending section *Ancora meno mosso (misterioso)* beginning in m. 101.

**Example 4.5** Karol Szymanowski, “Tantris le Bouffon,” mm. 100-108. Section *Ancora meno mosso (misterioso)* is based on section *Ancora meno* (m. 47). Quote of the motive from m. 3 is marked with red oval. Thick red line represents the beginning of the example.

Recognizing that the entire section from mm. 40-50 is being used as a building block of both the climax and the ending of the piece plays a significant role in mapping of the structure of “Tantris le Bouffon.” Visualization of that relationship as demonstrated in Figure 4.2 benefits both memorization as well as understanding of the piece’s structure.



**Figure 4.2** Karol Szymanowski, “Tantris le Bouffon.” Page outline demonstrating topographical relationship between climax and its source material.

Perhaps the most widely used theme in the piece is introduced in m. 24 (Example 4.6). The theme *capriccioso e scherzando* consists of a right-hand accented *non legato* melody. It is accompanied by a descending sequence of left-hand chords in second inversion. What makes these chords special is a grace note on the top. The theme uses *forte* dynamics. The *capriccioso e scherzando* indication combined with accented notes in the melody and the descending sequence of left-hand chords evokes a humorous and grotesque character.



**Example 4.6** Karol Szymanowski, “Tantris le Bouffon,” mm. 23-28. Theme *capriccioso e scherzando* with accented right-hand *non legato* melody (red rectangle) accompanied by a descending sequence of left-hand chords in second inversion (blue rectangle). Thick red line represents the beginning of the example.

This theme is later repeated in m. 34 (Example 4.7). Although the pitches of the melody (with an added higher octave) remain the same, the accompaniment moves lower.

**Example 4.7** Karol Szymanowski, “Tantris le Bouffon,” mm. 32-37. Restatement of *capriccioso e scherzando* theme introduced in m. 24. The right-hand melody uses octaves (red rectangle), accompanied by a descending sequence of left-hand chords in second inversion (blue rectangle). Thick red line represents the beginning of the example.

Szymanowski quotes the opening portion of the *capriccioso e scherzando* theme in mm.

66 and 69 of the *L'istesso tempo* section as demonstrated in Example 4.8. Interestingly the melody and accompaniment switch registers in m. 66.

**Example 4.8** Karol Szymanowski, “Tantris le Bouffon,” mm. 63-73. Restatement of the opening portion of *capriccioso e scherzando* theme introduced in m. 24. The melody (red rectangle) and accompanied (blue rectangle) switch registers in m. 66. Measure 72 (red oval) quotes opening motive of m. 26. Thick red line represents the beginning of the example.

m. 63 *L'istesso tempo*  
(senza dim e rall.)

m. 65 *f marcantissimo*

m. 67 *ven. sf*

m. 69 *f marcantissimo* *cresc. molto*

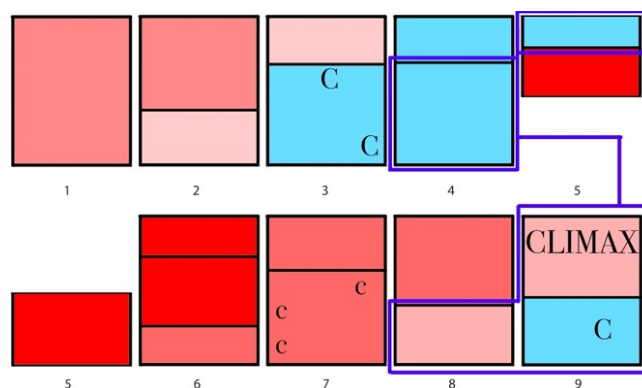
m. 72 *Molto vivace ed agitato* *allargando*

The closing measure of the *L'istesso tempo* section (m. 72), quotes the motive from m. 27 demonstrated in Example 5.9. This motive begins the closing measure of the *capriccioso e scherzando* section.

**Example 4.9** Karol Szymanowski, “Tantris le Bouffon,” mm. 23-28. The motive in m. 27 marked with red oval appears in the closing measure of the *L'istesso tempo* section (m.72).



Because of frequent use of the melody and its significant meaning in the structure of the entire piece, I recommend visualizing its location for developing better ‘where on the page’ orientation when memorizing the composition. Figure 4.3 illustrates topographical locations of the theme with “C” representing the full *capriccioso e scherzando* theme and “c” its small fragment.



**Figure 4.3** Karol Szymanowski, “Tantris le Bouffon.” Page outline demonstrates topographical location of *capriccioso e scherzando* theme “C” and its small fragment “c.”

*Ancora poco meno* (mm. 20-21) is another significant theme in “Tantris le Bouffon.” It is introduced on the second page (m. 20), right after the “hysterical” opening. The left-hand theme is based on a repeated one-measure structure and is accompanied by oscillating right-hand sixteenth-notes (Example 4.10). Written in *mezzo piano* dynamic, the theme is highly contrasted to the loud and hysterical opening of the piece.

**Example 4.10** Karol Szymanowski, “Tantris le Bouffon,” mm. 20-21. The left-hand theme *Ancora poco meno* (red oval) appears in mm. 59 and 73.

Example 4.10 shows the musical score for measures 20-21 of “Tantris le Bouffon.” The score is in 8/8 time. The right hand plays a continuous oscillating sixteenth-note pattern. The left hand features a melodic theme in measures 20 and 21, which is circled in red. The tempo is marked *Ancora poco meno (quasi andante)*. Dynamics include *mp*, *dolce marc. dolente*, *espressivo*, *dimin.*, and *rallent.*

After being introduced in mm. 20-21, the *Ancora poco meno* theme appears in mm. 59-60 switching from single notes to octaves, and from *mezzo piano* to *fortissimo*. The right-hand’s accompaniment follows the same oscillating motion.

**Example 4.11** Karol Szymanowski, “Tantris le Bouffon,” mm. 59-60. Restatement of the left-hand theme *Ancora poco meno* (red oval) introduced in m. 20.

Example 4.11 shows the musical score for measures 59-60 of “Tantris le Bouffon.” The score is in 8/8 time. The right hand continues the oscillating sixteenth-note pattern. The left hand features a restatement of the melodic theme in measures 59 and 60, which is circled in red. The dynamics are marked *sf* (fortissimo).





“Tantris le Bouffon.” Texture

“Tantris le Bouffon” contains many moments of highly virtuosic and technically demanding writing, including fast scalar patterns, figurations, and dissonant chords that require wide spans of the hand to play. In contrast with “Scheherazade,” the structure of “Tantris le Bouffon” is more segmented in nature. Additionally, musical material is frequently repeated, which helps reduce the mental effort required for secure memorization. Furthermore, this movement features many figurations and scalar patterns constructed with the topography of the white and black keys in mind. The repetitive nature of the movement in tandem with the constructing of patterns based on the shape of black and white keys should allow the pianist to streamline the process of efficient, secure memorization.

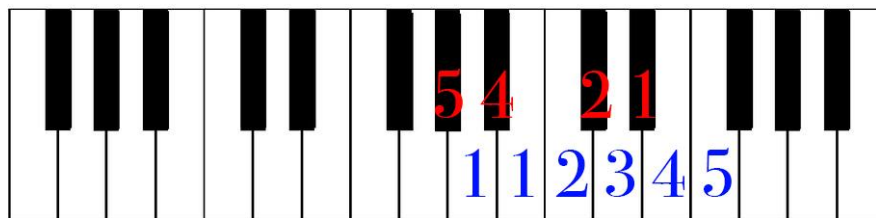
*Keyboard / Finger Patterns*

As illustrated in Example 4.13, beginning in m. 82, Szymanowski exploits the physical aspects of the keyboard by writing the right-hand’s sixteenth notes on white keys and the left-hand’s eight notes on black keys. The juxtaposition of the black- and white-key sonorities creates dissonances atypical within most piano literature. This approach to composition suggests that Szymanowski indeed possessed a strong command of composing effectively for the piano; without intimate understanding of the instrument, it would be difficult and improbable to achieve the close-knit unity between composition and idiomatic writing. Regarding strategies for effective memorization, the pianist should apply uniform fingerings and clustering of figurations.

**Example 4.13** Karol Szymanowski, “Tantris le Bouffon,” mm. 82-86. Section includes right-hand white-key pattern (fingerings marked in blue), left-hand black-key pattern (fingerings marked in red), uniform fingering (marked in yellow rectangle). Thick red line represents the beginning of the example.

The image shows a musical score for piano, measures 80 through 85. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is written for both right and left hands. A yellow rectangle highlights a section from measure 84 to the end of measure 85. Fingerings are indicated by numbers: blue for the right hand and red for the left hand. A thick red vertical bar is placed at the beginning of measure 84. The score includes dynamic markings like 'sf' and 'f (sempre)', and a tempo change '(poco più)' in measure 84.

The recommended fingerings in Example 4.13 for the section marked in yellow are based on comfortable hand positions for white-key and black-key clusters. Uniform fingerings constructed around five-finger patterns allows the pianist to avoid unnecessary crossovers and helps to perform this passage with more energy and clarity (Track 2, 4:31). The natural hand positions encouraged by the fingerings simplify the pianist’s ability to conceptualize the black-key and white-key figurations. As a result, the fingerings and clusters should improve memorization. Figure 4.5 represents a keyboard visual of clusters from the excerpt in Example 4.13. Red numbers represent the left-hand’s fingers, and blue numbers represent the right-hand’s fingers.



**Figure 4.5** Karol Szymanowski, “Tantris le Bouffon,” mm. 82-84. Section is based on black-key cluster (fingerings marked in red), as well as white-key cluster (fingerings marked with blue).

Uniform fingerings are prominently featured within the first page of the movement. From m. 5, “Tantris le Bouffon” begins a long passage of right-hand sixteenth-note patterns. The fast tempo marking and staccato articulations contribute to the high technical demands of the passage. I suggest that the pianist implement uniform fingerings with the goal of maintaining natural hand positions in order to streamline the memorization process. Analysis reveals that the patterns within the passage exhibit repetitiveness and consistency in pitch sequence and the movement of the figurations.

**Example 4.14** Karol Szymanowski, “Tantris le Bouffon,” mm. 5-8. Section includes repetitive fingering (marked in red rectangle) as well as fingers that break the rule (marked in pink). Red “B” stands for black key, red “W” represents white key.

2 5 1 4 2 5 1 4 2 5 1 4 1 3 2 5  
B/B B/B W/W B/B B/B W/B W/B B/B

← SAME

m. 5

*f sempre*

2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 2 5 1 4 1 3 1 4 2 5 1 4 1 3 1 4  
B/B B/B W/W W/B B/W W/B W/B W/B W/B R/B W/B W/B W/B B/B W/B W/B W/B

m. 7

Whenever possible, I recommend the pianist apply a 2-5-4-1 fingering pattern in this passage. This kind of efficient fingering will improve muscle memorization by establishing a repetitive and logical pattern. However, the pianist should take special note of places where the pattern is temporarily broken, marked in purple in Example 4.14. Furthermore, in order to further strengthen memorization, I also suggest that the pianist conceptualizes the passage as two-note key patterns of either black-black, black-white, white-black, or white-white.

From a pianistic perspective, the passage beginning in m. 13 provides an opportunity to utilize an absolute fingering on a single pitch. By using the same finger on each occurrence of a specific pitch, that pitch can be used as a mental reference point for memorization relative to the surrounding musical material. As illustrated in Example 4.15, the right hand only uses black keys. In contrast, the left hand uses only white keys, with the exception of the F-sharp. Using my suggested fingering in Example 4.15, the second finger is used exclusively to play the F-sharp in the left-hand's white-key pattern.

**Example 4.15** Karol Szymanowski, “Tantris le Bouffon,” mm. 13-14. Right hand based on black keys while left hand, with the exception of F# (marked with red rectangle), uses white keys.

The suggested left-hand fingering annotated in Example 4.15 prevents any crossovers. However, in order to effectively utilize this fingering, the pianist must employ ample thumb flexibility and independence. I recommend that pianists with a less flexible thumb alternatively experiment with a 4-1-5-2 fingering sequence, as shown in Example 4.16.

**Example 4.16** Karol Szymanowski, “Tantris le Bouffon,” mm. 13-14. Alternative left-hand pattern fingerings with the exceptional black-key note (marked with red rectangle).

The image shows a musical score for two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature has one flat (B-flat). The time signature is 2/4. The right hand has a melodic line with fingerings 2, 2, 3, 2, 3, 3. The left hand has a descending pattern with fingerings 4, 5, 4, 5, 4, 5. A red rectangle highlights the black key note (F#) in the left hand, and a blue rectangle highlights the white key note (C) in the right hand. The text 'ff sempre' is written below the left hand staff.

The left-hand accompaniment of the theme in m. 24 represents another example of a sequence inspired by physical aspects of the keyboard. As shown in Example 4.17, with three exceptions (marked in red), the left-hand pattern of descending chords and grace notes uses white keys only (marked in blue). In contrast to the left-hand pattern, the right-hand melody primarily uses only black keys (white key exceptions marked in purple). In order to establish competent technical habits and memory solidification, I recommend that the pianist take note of these details from the inception of devising practicing strategies while learning the piece.



**Example 4.17** Karol Szymanowski, “Tantris le Bouffon,” mm. 24-27. Left hand is based on white-key patterns (marked with blue rectangles) while right hand uses black keys. Occasionally both patterns are broken (marked with red and pink rectangles).

m. 23 (capriccioso) *Allegro moderato capriccioso e scherzando* *Marcato e non legato*

m. 26 *poco rit.* *Meno mosso espr.* *p dolce*

Measures 69-71 also implement black-key and white-key patterns, as indicated by the blue markings in Example 4.18. Measure 69 is reminiscent of the theme from m. 24, keeping the same left-hand white-key accompaniment from Example 4.18. Measures 70-71 are based on the right-hand's white-key clusters accompanied by the left-hand's descending perfect fifths and ascending runs.

**Example 4.18** Karol Szymanowski, “Tantris le Bouffon,” mm. 69-71. Multiple white-key patterns (marked with blue rectangles).

m. 69 (d = d.) *f marcatoissimo*

*cresc. molto*

3 2 1 5 3 2 1 3 1 3 1

Because the right-hand cluster in mm. 70-71 does not change, instead of trying to memorize all the individual notes, the pianist can focus on memorizing the melodic pattern of either the lowest or the highest voices of the cluster. Because the ascending figurations of the left hand from mm. 70-71 are heavily based on white keys, the pianist should map which fingers line up on white keys for the sake of enhancing memorization.

### *Chromatic Patterns*

“Tantris le Bouffon” is filled with many chromatic patterns and sequences. Awareness of these chromatic elements can greatly benefit memorization. Measures 9-10 exhibit an example of a section that includes parallel chromatic lines in both hands (marked with thin red lines).

**Example 4.19** Karol Szymanowski, “Tantris le Bouffon,” mm. 9-10. Section includes parallel chromatic lines (single red line), right-hand chromatic line played with thumbs (marked with blue), left-hand chromatic line played with thumb and second finger (marked with red).



Awareness of inner chromatic lines in this excerpt can be enhanced by realizing that the lines are played almost exclusively by the thumbs. Measures 78-79 demonstrate an example of a chromatically inspired melodic line. Although the melodic line includes a major-seventh jump (marked with double red line), the relationship between A and G-sharp is based on chromatic principles. This type of “chromatic jump” is common and appears frequently throughout the piece.



**Example 4.20** Karol Szymanowski, “Tantris le Bouffon,” mm. 78-79. This excerpt includes chromatic movement (single red line), chromatic jump (double red line), and a whole-step movement (blue line).



The melodic line in m. 79 is accompanied by the left-hand's three descending chords. Analysis reveals that the three lowest voices of the chords descend by half steps, while the upper voices descend by whole steps (blue line). Also the top voice of each chord uses white keys only. In order to develop more efficient and reliable memorization, the pianist should focus on remembering the chromatic/intervallic principles rather than individual notes.

Another example of “chromatic jumps” can be found in mm. 87-90 (Example 4.21). Some of the jumps are more than two octaves wide. Similar to the previous example, the excerpt in Example 4.21 includes left-hand chords that move either chromatically (red thin line) or by whole steps (blue thin line).



### *Tonal Elements*

The tonality of “Tantris le Bouffon” features conventional chord qualities such as major, minor, sevenths, augmented, and diminished chords. These familiar chord qualities should be located and used as a foundation for establishing reference points as well as improving memory retention. Similar to “Scheherazade,” “Tantris le Bouffon” sometimes features these conventional chord qualities embedded in complex figurations.

For instance, from m. 22, the right-hand figuration includes four familiar chords: F augmented, G major, D dominant-seventh, and A dominant-seventh (Example 4.23). Recognizing these chords can greatly improve memorization of this complicated figuration. At first glance, long, complex figurations may seem like a set of random notes. In order to effectively map this type of figuration, the pianist should strive to recognize familiar embedded structures.

**Example 4.23** Karol Szymanowski, “Tantris le Bouffon,” m. 22. Figuration includes four chords: F augmented, G major, D dominant-seventh, and A dominant-seventh (marked with red rectangles).

The image shows a musical score for the right-hand part of 'Tantris le Bouffon' by Karol Szymanowski, starting at measure 22. The key signature has two sharps (F# and C#). The tempo is marked 'a tempo' and 'poco avv.'. The dynamics are 'pp' (pianissimo) and 'molto cresc.' (molto crescendo). The right-hand part features a complex, rapid figuration. Four red rectangles are drawn around specific groups of notes in the right hand, each labeled with a chord: 'F aug 6', 'G', 'D7', and 'A7'. The left hand plays a simpler accompaniment. The score ends with a double bar line and a fermata over the final notes.

Example 4.24 also illustrates a texture that can be mapped by identifying familiar chord qualities. The enharmonically spelled E-dominant-seventh chord on the downbeat of m. 30 can be used as a reference point when memorizing this section. This type of mapping should be used in sections that exhibit characteristics similar to the excerpt in Example 4.24.

**Example 4.24** Karol Szymanowski, “Tantris le Bouffon,” m. 30. Section includes an enharmonically respelled E-dominant-seventh chord (marked with red rectangle), which can serve as a reference point.

“Tantris le Bouffon” includes several sections that repeat musical material that was introduced in the earlier stages of the movement. For instance, the musical material in m. 33 (Example 4.25) reappears in m. 91 (Example 4.26). Analysis of the chordal structure indicates that, with the exception of two foreign notes (marked with red rectangles), the harmonic language bears strong resemblance to a conventional harmonic progression; the chords progress in the following manner: G minor, A minor, C major, G-flat major, A major, and C dominant-seventh.

**Example 4.25** Karol Szymanowski, “Tantris le Bouffon,” m. 33. Section is based on the tonal chords (marked in red), with few foreign notes (red rectangles).

**Example 4.26** Karol Szymanowski, “Tantris le Bouffon,” mm. 89-91. The section following thick red vertical line from m. 91 uses the same set of chords as in m. 33 (marked in red), as well as few notes that distort the tonal character (red rectangles).

The “climatic version” of musical material in m. 33 occurs in m. 91, as illustrated in Example 4.26. In comparison to m. 33, the melodic and harmonic structure of m. 91 remains the same. However, the pitch range of the textures spans the entire keyboard at a *fortissimo* dynamic. Effective memorization strategies revolve around focusing on the aspects that change as well as those that remain the same between m. 33 and m. 91.

Measure 42 introduces another short sequence that is later restated in a climactic portion of the piece. As illustrated in Example 4.27, excluding the repeating E-flat bass notes, the sequence is constructed around three seventh chords: D-flat major seventh, an enharmonically spelled F-sharp minor seventh, and E minor seventh.

**Example 4.27** Karol Szymanowski, “Tantris le Bouffon,” m. 42. Section uses D-flat-major-seventh, respelled F-sharp-minor-seventh, and E-minor seventh chords (marked with red ovals).

The musical material from m. 42 reappears in a “climactic” form in m. 94 (Example 4.28). However, Szymanowski makes a few changes. First, the D-flat major-seventh chord changes into D-flat major. Second, Szymanowski adds the A-flat major and E-flat major-seventh chords (marked with blue), which creates a dense bitonal texture. The texture of m. 94 should be mapped by identifying chord qualities and the relationships to the source material from m. 42.

**Example 4.28** Karol Szymanowski, “Tantris le Bouffon,” m. 94. Section uses the material previously introduced in m. 42. Chords that remain same (red) and new chords (blue) are marked with ovals. Small red rectangle indicates additional note in the D-flat chord.

The image shows a musical score for Example 4.28, Karol Szymanowski, "Tantris le Bouffon," m. 94. The score is in 4/4 time and features a complex bitonal texture. The first system is marked "allargando" and the second "Meno mosso (Andante)". The third system is marked "ff passionato" and the fourth "dimin. e riten.". Chords are marked with ovals: red for chords that remain the same (D-flat major and F#m7) and blue for new chords (A-flat major and E-flat major-seventh). A small red rectangle indicates an additional note in the D-flat chord. The score is written for piano and includes various musical notations such as dynamics, articulation, and phrasing.

### Final Observations

Despite its structural complexity, creating a mental visualization of the structure of “Tantris le Bouffon” based on sectional, motivic, and textural relationships can greatly reduce time required for memorization. Apart from being shorter than “Scheherazade,” the piece also consists of smaller building blocks. Additionally, because sections are clearly contrasted to each other, it is easier to determine frequent memory cues and create a visual representation of the

piece. Another aspect of the piece that contributes to efficient memorization is its emphasis on repetitiveness. Sections often include repeated sequences, and entire measures of musical material which, when identified early in the process of learning the piece, can decrease the time required for memorization significantly. Utilization of these observations can lead to better understanding of the structure and more effective memorization.

## Chapter 5: “Serenade de Don Juan”

In the first part of this chapter I aim to provide useful advice on how to effectively create a mental representation of the structure of “Serenade de Don Juan” by Karol Szymanowski. In the second part of the chapter I will discuss various techniques that help lead to secure memorization of the piece.

### “Serenade de Don Juan.” Structure

The goal of this chapter is to provide information on how to create a mental representation of the structure of “Serenade de Don Juan.” I will begin with a basic overview of themes, sections, and blocks from “Serenade de Don Juan” using the piece’s page outline (Dover Edition).

Later I will discuss the sectional relationships found in the opening of the piece as well as its recurring refrain. After that I will analyze the origin of the extensive climactic section and provide final observations on piece’s structure.

### *Overview of Themes, Sections, and Blocks from “Serenade de Don Juan”*

The opening theme, referred to as “Quasi Improvisando Fantastico” in analysis, page 1 of score, m. 1





Theme, referred to as “Piu mosso” and “refrain” in analysis, page 2 of score, mm. 2-5



Block within the *Poco meno quasi recitando* section, referred to as “dolce amoroso” in analysis, page 2 of score, mm. 6-11



Block within the *Poco meno quasi recitando* section, referred to as “avivando” in analysis, page 2 of score, mm. 12-16



Block within the *Poco meno quasi recitando* section, referred to as “sostenuto” in analysis, page 2 of score, mm. 18-21

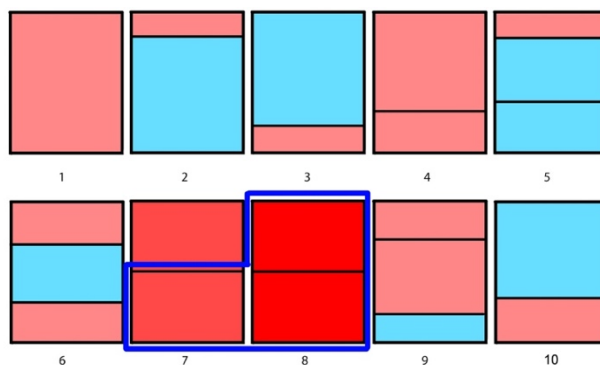


Block within the *Poco meno* section, referred to as “appassionato” in analysis, page 3 of score, mm. 53-54



### Overview of Structure

“Serenade de Don Juan” is the third and final movement of *Masques*. The composition shares many similarities with “Tantris le Bouffon”: both are highly virtuosic and are of a similar length. “Serenade de Don Juan” is 10 pages long (Dover Edition) and my recording lasts 6 minutes, 18 seconds. In comparison, my recording of “Tantris le Bouffon” lasts 6 minutes, 58 seconds. The most dynamically intense moment begins in measure 91, accounting for 78 percent of the piece’s total length. The time location of that peak is similar to the climactic peak in “Scheherazade” at 80 percent of the piece’s length and 74 percent in “Tantris le Bouffon.” Although bar 91 marks the piece’s dynamic peak, the entire section in mm. 98-118 demonstrates qualities of one massive climax. Figure 5.1 demonstrates the basic page outline with different sections marked according to their level of difficulty with the climactic section outlined with a blue line. For memorization purposes I recommend starting the page count of this movement with page 1 rather than page 27 (Dover Edition).

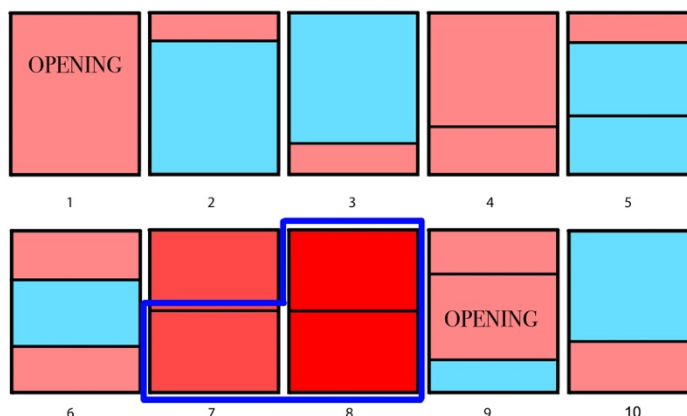


**Figure 5.1** Karol Szymanowski, “Serenade de Don Juan.” Basic page outline with different section marked with red (high level of technical difficulty) or cyan (low level of technical difficulty). The figure also includes location of the climactic section (outlined with blue line).

### *Sectional / Motivic Relationships*

The opening *Quasi Improvisando Fantastico* of “Serenade de Don Juan” begins with a loud *tremolo lungo*; certainly it is a unique way to start a composition, very different from previous movements of *Masques*. After the tremolo, a *Piu vivo* section begins. It includes quick virtuosic wavy figurations shared by both hands as well as a characteristic three-note *marcato* pattern. This three-note motive later becomes one of the components of Serenade’s recurring refrain. As demonstrated in Figure 5.2 the opening section is restated in measure 105 on page 9.

**Example 5.1** Karol Szymanowski, “Serenade de Don Juan,” m. 1. The excerpt indicates wavy figurations (blue rectangles) and the three-note motive (red rectangles).



**Figure 5.2** Karol Szymanowski, “Serenade de Don Juan.” Page outline indicates topographic locations of the opening material.

The *Quasi Improvisando Fantastico* opening is followed by a left-hand *Piu mosso* theme accompanied by right-hand arpeggios (Example 5.2). The theme follows a strict rhythmical pattern consisting of a repeated two-bar structure with slight rhythmical alteration. It uses the three-note motive introduced in the opening section.

**Example 5.2** Karol Szymanowski, “Serenade de Don Juan,” mm. 2-3. The excerpt demonstrates *Piu mosso* theme. Red rectangle indicates the three-note motive introduced in the opening section. Red oval indicates small rhythmical alteration between two bars.

**m. 2** *Piu mosso* (♩=100)  
(dolce arpeggiando)

*p* (dolce marc.)

*rallent.*

Because of the frequent appearances of the *Piu mosso* theme throughout the piece, I recommend thinking of it as a refrain theme, binding the structure of the piece. “Scheherazade” and “Tantris le Bouffon” did not have a theme that repeated with such regularity. This use of the

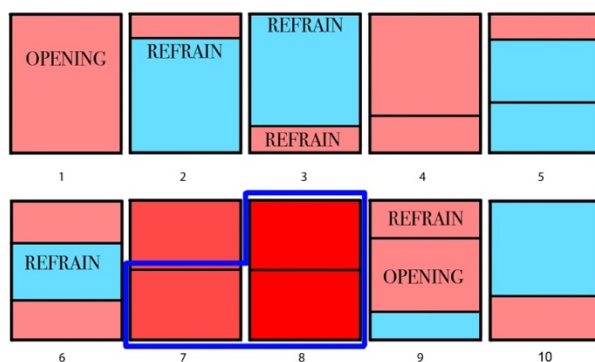
refrain theme makes the structure of the Serenade particularly notable in comparison to the other two movements. Thus, understanding the placement of these themes, and their significance within the whole structure, can greatly aid in the mapping of the entire composition.

The second appearance of the refrain occurs in m. 22, and it is the only one that does not include melodic, textural, or structural alterations. The third appearance begins in measure 42 (Example 5.3). This restatement of the refrain includes a thicker texture, as well as one additional measure.

**Example 5.3** Karol Szymanowski, “Serenade de Don Juan,” mm. 42-46. The excerpt demonstrates second restatement of the refrain theme. The theme includes thicker texture (blue rectangle) as well as additional measure (red oval).



The fourth appearance of the refrain theme happens in measure 80. This is the longest (extended by four measures) and the loudest presentation of the theme. It moves a perfect fifth higher from the original theme and slowly transitions into the climactic section (interestingly, the climactic section will not use any of the theme's material). The fifth and final appearance of the refrain theme commences in measure 118, right after the climactic section. This restatement of the theme is extended by three additional measures and is a perfect fourth higher than the original. Figure 5.3 demonstrates the topographic locations of the refrain theme that can serve as strategic memory cues and contribute to effective mapping of the piece's structure.



**Figure 5.3** Karol Szymanowski, “Serenade de Don Juan.” Page outline indicates topographic locations of the refrain theme.

### *The Origin of the Climactic Section.*

The second page of the piece includes a long section marked *Poco meno quasi recitando* (mm. 6-21, Example 5.4). The section consists of three stylistic blocks: *dolce amoroso*, *avivando*, and *sostenuto*. Both *avivando* and *sostenuto* play a crucial role in understanding the origin of the extensive climactic section of the piece.

**Example 5.4** Karol Szymanowski, “Serenade de Don Juan,” mm. 6-21. The *Poco meno quasi recitando* section, consisting of three blocks: *dolce amoroso* (pink rectangle), *avivando* (blue rectangle), and *sostenuto* (red rectangle).

m. 6 *Poco meno quasi recitando* (♩ = 144)

(espressivo)  
*p dolce amoroso poco cresc.* *poco cresc.* (riten.)

m. 12 *avvivando* (a tempo) (ten.) *affettuoso avviv.* *cresc.* (secco)

m. 17 *poco più. rit.* *poco meno* *sosten.* *dolce* *rit.* *dim. rallent.* *sostenuto*



The entire *Poco meno quasi recitando* section is restated on the third page (mm. 26-41).

This restatement uses a wider and thicker texture but does not include any structural alterations.

The second restatement takes place in the climactic section (mm. 106-118, Example 5.5). The

*avivando* and *sostenuto* blocks are both used, although *sostenuto* is extended and the *dolce*

*amoroso* block is omitted. The texture of both sections is significantly thicker with dynamic

levels reaching the limits of the instrument. Although the structure of the original *avivando* block

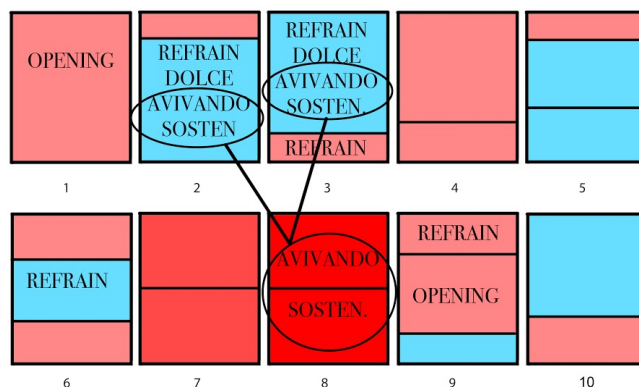
remains unchanged, *sostenuto* is extended by a dramatic *accelerando* and *stringendo* before

reaching its final chord in measure 118.

**Example 5.5** Karol Szymanowski, “Serenade de Don Juan,” mm. 104-118. The climactic section uses the *avivando* (blue rectangle) and *sostenuto* (red rectangle) blocks of *Poco meno quasi recitando* section. The *sostenuto* block is extended (red oval). Red line marks the beginning of the example.

The musical score for Karol Szymanowski's "Serenade de Don Juan" (mm. 104-118) is presented in four systems. The first system (m. 104) features a *stringendo* section followed by *poco rit.* and then *Tempo I poco meno (♩ = 132)* and *Pomposo*. The second system (m. 108) includes *poco rit.*, *Con passione*, *molto cresc.*, *rallentando*, and *molto sosten. (m.s.)*. The third system (m. 112) shows *a tempo*, *rallentando*, *sempre*, *accelerando*, and *cresc.*. The fourth system (m. 116) features *Vivace (♩ = 132)*, *acc.*, *stringendo*, *cresc.*, and *p(sub.) (marc.)*. A red vertical line marks the beginning of the example at measure 104. A blue rectangle highlights the *Tempo I poco meno* section. A red rectangle highlights the *molto sosten. (m.s.)* section. A red oval extends the *molto sosten. (m.s.)* section to measure 118.

The visualization of the topographic location of *dolce amoroso*, *avivando*, and *sostenuto* blocks of the *Poco meno quasi recitando*, as demonstrated in Figure 5.4, plays a significant role in mapping of the structure of “Serenade de Don Juan.”



**Figure 5.4** Karol Szymanowski, “Serenade de Don Juan.” Page outline indicates topographic locations of *dolce amoroso*, *avivando*, and *sostenuto* blocks of the *Poco meno quasi recitando* section.

The section *Poco meno* (mm. 47-60, Example 5.6) includes an *appassionato* block, beginning in m. 54 and continuing through m. 60; the musical material of that block is restated in the early stage of the climactic section on page 7 (mm. 98-105). Example 5.7 demonstrates how the early stage of the climactic section of “Serenade de Don Juan” is based on the *appassionato* block (m. 54). The restatement is extended by an additional 1.5 measures of descending octaves.



**Example 5.6** Karol Szymanowski, “Serenade de Don Juan,” mm. 47-61. Large portion of *appassionato* block (red rectangle) of *Poco Meno* section serves as a building material for part of the climactic section of the piece (mm. 98-105).

m. 47 *Poco meno* (♩ = 84)  
*f* (*deciso ed agitato*)  
*ten.*

m. 51  
*(poco meno)*  
*sf ten.*  
*(sosten.) f appassion.*

m. 55  
*(sost.) rallent.*  
*sub. pp dolciss. poco meno*  
*cresc. molto*  
*sub. f con passione sf sub.*

m. 59  
*(supercresc.)*  
*allarg. p dolce*  
*p dolce afflito (riten.) sub. meno mosso*

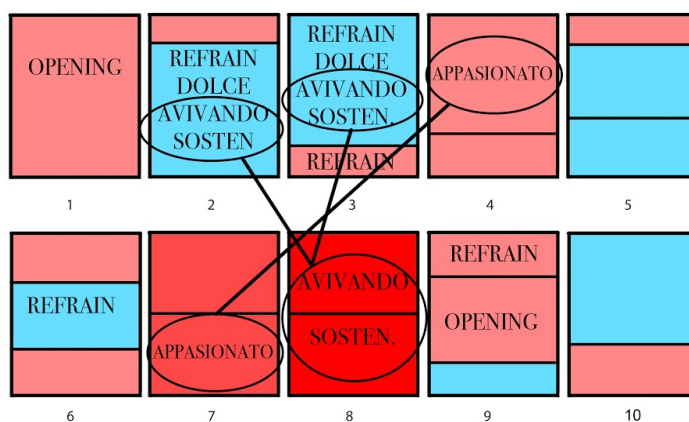
**Example 5.7** Karol Szymanowski, “Serenade de Don Juan,” mm. 98-107. The musical material of the early stage of the climactic section (red rectangle) is based on the extended version of the *appassionato* block (m. 54). The extended 1.5 measures are marked with red oval.

m. 98  
*f poco più sosten. con forza e passione*  
*(marcato)*  
*(rit.) (sosten.) sempre cresc.*

m. 101  
*Subito più mosso*  
*(rit.) sf (string.)*

m. 104  
*stringento*  
*crescendo*  
*(poco rit.)*  
*Tempo I poco meno (♩ = 132) Pomposo*  
*sf (sosten.)*

The visualization of the topographic location of the *appassionato* block, as well as previously discussed blocks restated in the climactic section of the piece, contributes to comprehensive understanding of the origin of “Serenade de Don Juan’s” climax (Figure 5.5).



**Figure 5.5** Karol Szymanowski, “Serenade de Don Juan.” Page outline demonstrates the origin of “Serenade de Don Juan’s” climactic section.

“Serenade de Don Juan”: Texture

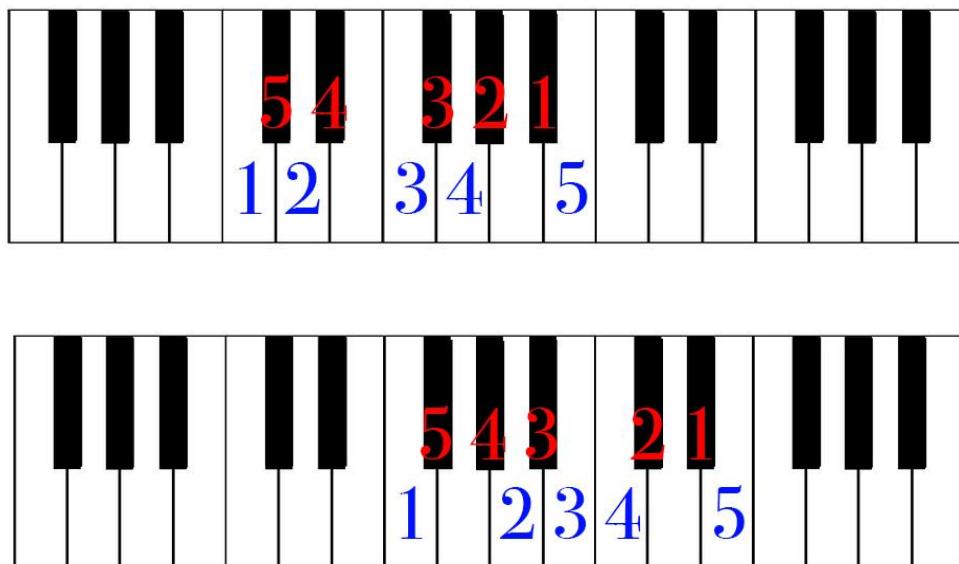
*Keyboard / Finger Patterns*

“Serenade de Don Juan” is the most texturally dense movement of the *Masques*. Like “Scheherazade” and “Tantris le Bouffon,” this movement’s texture contains pianistic figurations, chromatic/interval patterns, tonal elements, and restatements of previously introduced material. When identified properly, all of these elements can aid memorization.

The excerpt in Example 5.8 demonstrates that Szymanowski’s pianistic writing was inspired by the topography of the keyboard. Figurations are split between hands using five-finger ascending patterns on black keys with the left-hand and five-finger descending patterns on white keys with right hand. There are two types of five-finger patterns: 1. a pattern starting on D- flat (marked with red circle), and 2. a pattern starting on G-flat (marked with red square). Although the D-flat pattern appears multiple times, the G-flat pattern only appears once. Rather than attempting to memorize individual notes, I recommend the pianist memorize both types of black-key/white-key clusters. Figure 5.6 shows a visualization of both clusters.

**Example 5.8** Karol Szymanowski, “Serenade de Don Juan,” m. 1. Two types of opening figurations. First one marked with red circle; second one marked with red rectangle.

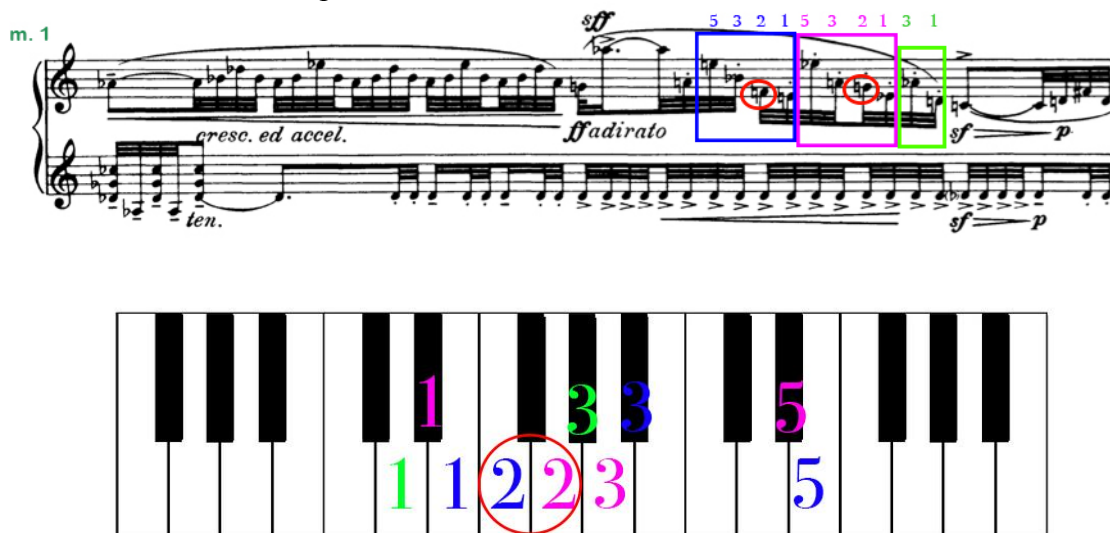
The image shows a musical score for Karol Szymanowski's "Serenade de Don Juan", measures 1-10. The score is in 3/4 time, marked "Vivace" (♩ = 88-100). It features two systems of music. The first system (measures 1-10) has a red circle around a five-finger ascending pattern on black keys in the left hand, starting on D-flat. The second system (measures 11-20) has a red rectangle around a five-finger descending pattern on white keys in the right hand, starting on G-flat. The score includes various dynamics (sf, ff, pp, ten, marc.), articulation (rit., cresc., ed. accelerando), and performance instructions (Quasi Improvisando Fantastico, trenolo lungo ad lib.).



**Figure 5.6** Karol Szymanowski, “Serenade de Don Juan”, m. 1. Right-hand fingerings (blue), left-hand fingerings (red) outline the first group of the opening’s figurations on the top keyboard. Second group of the opening’s figurations on bottom keyboard.

Another challenging aspect of the opening section is the right-hand figuration of the *fortissimo adirato* presented in Example 5.9. At first glance, the figuration appears to be a set of randomly arranged pitches. However, the pianist should divide the figuration into three logically constructed patterns, as illustrated by the blue, pink, and green rectangles in Example 5.9. Suggested fingerings are effective in creating chordal patterns that logically descend a half step down, with the exception of the second finger moving a whole step up. The awareness of these chordal patterns eliminates technical problems and helps with mapping of the entire figuration. Figure 5.7 represents a visualization of the three patterns in the right-hand figuration Example 5.9.

**Example 5.9** Karol Szymanowski, “Serenade de Don Juan,” m. 1. Three chromatically descending patterns (marked with blue, pink, and green rectangles). Red circles mark notes that do not follow the chromatic pattern.



**Figure 5.7** Karol Szymanowski, “Serenade de Don Juan,” m. 1. Three chromatically descending patterns (marked with blue, pink, and green finger indications). Red circles mark notes that do not follow the chromatic pattern.

“Serenade de Don Juan” features black-key patterns in the right hand in mm. 135-136 (Example 5.10). Unlike previously encountered black- and white-key patterns, the excerpt in Example 5.10 requires crossover fingerings. The pianist should pay special attention to the crossover fingerings in the black-key figuration during early learning stages. I recommend marking the score with each occurrence of a finger crossover within figurations.

**Example 5.10** Karol Szymanowski, “Serenade de Don Juan,” mm. 135-136. Descending right-hand black-key runs. Suggested fingerings (blue), cross-over fingers (pink).



“Serenade de Don Juan” includes multiple sections that allow application of uniform fingerings. Whenever possible, I advise using the same fingering patterns to streamline the memorization process. For instance, m. 79 includes multiple ascending four-note figurations (Example 5.11). Applying a 1-2-4-2 fingering uniformly throughout the right hand helps with mapping the figuration; consequently, the only elements required for memorizing the sequence are the interval connections between figurations and the combinations of keys (white/black, black/black, white/white) played by the second and fourth fingers.

**Example 5.11** Karol Szymanowski, “Serenade de Don Juan,” m. 79. Ascending figurations based on repetitive fingering (red rectangle). Suggested fingering patterns (blue) separated by red vertical lines. Fingers 2nd and 3rd line up on either WB (white-black), BB (black-black), WW (white-white).

Example 5.11 shows a musical score for Karol Szymanowski's "Serenade de Don Juan," measure 79. The score is in 8/8 time and features a right-hand part with ascending four-note figurations. A red rectangle highlights a section of the right-hand part. Above the right-hand part, blue text indicates suggested fingering patterns: "WB 1 2 4 2", "WB 1 2 4 2", "BB 1 2 4 2", and "WW 1 2 4 2". The left-hand part is marked "arvivando" and "ppp". The right-hand part is marked "molto crescendo. ed accelerando". The score includes a tempo marking "(♩ = ♩) a tempo" and a dynamic marking "ppp".

I also suggest applying uniform fingerings in mm. 96-97 (Example 5.12), which can reduce the significant technical demands of this passage. I recommend that the pianist separate and practice each layer of the right-hand part in isolation by playing the upper line and lowest line separately. Practicing in isolation can help the pianist visualize the linear movement of each individual voice.



**Example 5.12** Karol Szymanowski, “Serenade de Don Juan,” mm. 96-97. Ascending figurations based on repetitive fingering. Suggested fingering patterns (blue).

### Chromatic Patterns

“Serenade de Don Juan” includes many sections with chromatic patterns. For instance, the left-hand melody beginning in m. 47 is based on both a descending and an ascending chromatic line (Example 5.13). Chromatic patterns also are present in the descending chords of the right hand in m. 48; each right-hand chord consistently moves down by half steps. During the memorization process, the pianist should pay attention to moments where the chromatic pattern is being interrupted (vertical red line).

**Example 5.13** Karol Szymanowski, “Serenade de Don Juan,” mm. 47-49. The excerpt demonstrates chromatic patterns (thin red lines), interruptions of the pattern (vertical red line), and repeated perfect fifths (red rectangle).

Perhaps one of the most texturally dense sections of the piece is in the climax (Example 5.14). Beginning in m. 112 and intensifying until the final cluster chord in m. 118, this climactic section possesses a variety of technical challenges that complicate the memorization process. These technical challenges include the use of full pitch range of the keyboard and frequent jumps between textural layers in both hands, fast tempo, and loud dynamic levels reaching the limits of the instrument. Furthermore, the dense texture can cause the pianist to miss the inner relationships between layers. Analysis of the dense texture reveals logical patterns in the movement of its components. I recommend the pianist focus on identifying and mapping chromatic and intervallic movement within the layers.

**Example 5.14** Karol Szymanowski, “Serenade de Don Juan,” mm. 112-118. Chromatic (red lines), whole-step (dark blue lines), minor-third (blue lines), and major-third (green) patterns occurring within the layers.

The image displays a musical score for Karol Szymanowski's "Serenade de Don Juan," specifically measures 112 through 118. The score is written for piano and is in 2/4 time. The tempo is marked "a tempo" at the beginning of measure 112, followed by "rallentando" and "accelerando" markings. The dynamics range from *sf* (sforzando) to *ff* (fortissimo). The score is annotated with colored lines: red for chromatic movement, dark blue for whole-step movement, blue for minor-third movement, and green for major-third movement. These lines trace patterns across the staves, highlighting the complex intervallic relationships within the dense texture. A green box highlights a specific passage in measure 115, and a red box highlights a passage in measure 116. The score concludes with a "Vivace (♩=132)" marking and a final cluster chord in measure 118.



Different layers of the texture use chromatic patterns (marked with red), major thirds (marked with green), and minor thirds (marked with blue). Notably, all of the intervallic patterns move in an ascending direction. Mapping these principles can significantly reduce time required for memorization.

### *Recurring Harmonic Elements*

“Serenade de Don Juan” frequently restates previously introduced material in a modified form while maintaining the basic harmonic model of the source. Many of the harmonic elements of the original sections transfer to their related counterparts throughout the piece. Identification of these recurring statements will contribute to more efficient and effective memorization. One such example is the relationship between mm. 14-21 (Example 5.15) and mm. 108-114 (Example 5.16).

**Example 5.15** Karol Szymanowski, “Serenade de Don Juan,” mm. 14-21. The section from mm. 108-114 is restated from mm. 108-115. Elements of accompaniment (marked with rectangles and ovals) are used in the restatement in mm. 108-115. Thick red line marks the beginning of the example; thick blue line serves as a reference point.

The image shows a musical score for Example 5.15, Karol Szymanowski's "Serenade de Don Juan", measures 12-21. The score is in 2/4 time and features piano accompaniment. Measures 12-16 are marked "avvivando (a tempo)" and "pp". Measures 17-21 are marked "poco più. rit.", "poco meno sosten.", "dolce", "rit.", and "dim. rallent.". The score includes various musical notations such as slurs, ties, and dynamic markings. A thick red vertical line is placed at the beginning of measure 14, and a thick blue vertical line is placed at the beginning of measure 17. Red rectangles and ovals highlight specific harmonic elements in the piano part.

**Example 5.16** Karol Szymanowski, “Serenade de Don Juan,” mm. 108-115. The melody uses octaves. Accompaniment is heavily based on earlier introduced elements (marked with rectangles and ovals that correspond with ones in the previous example). Thick blue line serves as a reference point.

The image shows a musical score for measures 108-115 of Karol Szymanowski's "Serenade de Don Juan". The score is written for piano. The right hand (treble clef) features a melodic line with octaves, marked with "poco rit.", "Con passione", "molto cresc.", "rallentando", and "a tempo". The left hand (bass clef) provides a harmonic foundation, marked with "sf", "cresc.", and "accelerando". A thick blue vertical line is drawn through measure 112, serving as a reference point. Red rectangles and ovals highlight specific musical elements in the left hand, corresponding to those in the previous example.

In mm. 108-115, the melodic line of mm. 14-21 is repeated in octaves. The left-hand accompaniment has been slightly altered. These alterations include changed or added notes within chords. However, the harmonic foundation remains largely unchanged from the source. I recommend mapping the similarities and differences. In order to deepen awareness of these differences, I suggest practicing these types of related sections in alternation.

### *Tonal Elements*

In addition to chromaticism, “Serenade de Don Juan” includes harmonic elements reminiscent of conventional chord qualities. Distinguishing these chord qualities can serve as a strong foundation for increasing memory retention. The right-hand figuration in m. 64 consists of a broken diminished chord and a series of minor chords in the second inversion (Example 5.17).

Awareness of this feature can reduce the time required for memorization of the right-hand figuration.

**Example 5.17** Karol Szymanowski, “Serenade de Don Juan,” m. 64. Figuration consists of multiple broken chords characteristic of tonal system. Chords are tagged and marked with red rectangles.

m. 64

B dim B-flat m A m A-flat G m C m

pp (velocissimo)

The section beginning in m. 68 includes broken chords in the left hand (Example 5.18). The musical material in mm. 68-69 is based on a sequence of dominant-seventh chords, and the content in mm. 70-72 oscillates between a B-minor chord and an A-minor chord until finally arriving to an E-major chord in m. 72.

**Example 5.18** Karol Szymanowski, “Serenade de Don Juan,” mm. 68-72. Left-hand accompaniment consists of broken chords (marked with in red).

Più mosso (♩ = 120)

m. 68

sub. pp palpitando

A7 G7 D7 A7 G7 D7

m. 70

(sempre p)

rallentando molto dimin.

Bm Am Bm Am Bm Am E

The *Meno mosso* section beginning in m. 73 is also heavily based on chords characteristic of conventional chord qualities (Example 5.19). Starting from m. 73, the right-hand chords, E-flat minor, E diminished, and G-flat augmented, are being combined with the left-hand's G augmented, G major, A-minor seventh, and A-flat seventh. This example represents a bitonal section where application of harmonic analysis will contribute to effective mapping of the chordal texture.

**Example 5.19** Karol Szymanowski, “Serenade de Don Juan,” mm. 73-75. Section includes chords characteristic of a tonal system (marked with in red).

The musical score for measures 73-75 of "Serenade de Don Juan" by Karol Szymanowski is shown. The tempo is *Meno mosso* (♩ = 66) and the dynamics are *pp dolce espress.*. The score is in 3/4 time. The right-hand part features chords marked in red: E-flat m, E dim, E-flat m, and G-flat Aug. The left-hand part features chords marked in red: G aug, G, A m 7, A-flat 7, and F 7. The section transitions to *a tempo* and *pp dolcissimo* in measure 75.

### Final Observations

“Serenade de Don Juan,” similarly to “Tantris le Bouffon,” consists of smaller, often highly contrasted sections. Many of the sections become building materials for various parts of the piece where they are restated with significant textural transformations. Considering its complex musical language and thick texture, it might appear challenging for a pianist to identify the relationships between these sections. Even though sectional and motivic relationships can appear overwhelming at first, after deeper analysis and thoughtful practice they crystalize into a logical and clear musical narrative. Of all the three movements of *Masques*, the climactic section

of the “Serenade de Don Juan” is the longest and most challenging in terms of its technical difficulty and textural density. Considering it is based on a previously introduced material, emphasis on mapping recurring harmonic elements, alterations, and textural transformations leads to more secure and efficient memorization. It also leads to more effective visualization and understanding of the piece’s structure by developing a structural map with strategic memory cues and reference points. I believe a deeper understanding of the structure leads to better understanding of the work and as a result will lead to more meaningful interpretation.

## Chapter 6: Conclusion and Suggestions for Further Research

Throughout my music education I observed that pianists often refer to pieces as “technically challenging” or “musically challenging.” But I also noticed another type of challenge, one rarely discussed yet constantly present when performing by memory; it is what I call a “mental challenge.” It is the challenge associated with effectively memorizing the thousands of notes present in many piano compositions. As I developed as a pianist and began encountering increasingly more challenging piano works. My studies of formal and harmonic analysis, combined with years of developing practice routines and exposure to research on memorization, led to my development of mapping techniques that can greatly benefit memorization. I observed that, through mapping, less time was required for memorization, greater memory retention was gained, and better performance confidence resulted. When I started working on *Masques* by Karol Szymanowski, I recognized that, apart from great technical and musical difficulties, the work presented a tremendous memorization challenge. It was then when I decided to make this the topic of my dissertation.

The mapping techniques introduced in this dissertation help reduce the time required for memorizing the work, serve as a guide to effective memorization of post-tonal piano music, and should lead to a more coherent or musical interpretation. I believe that the mapping techniques discussed in this dissertation are applicable to the majority of piano compositions from the first half of the twentieth century, including: 1. visualization of a piece’s structure through distinguishing its sectional and motivic relationships, 2. creation of strategic memory cues and reference points, 3. distinguishing recurring keyboard and finger patterns, and 4. identifying tonal and chromatic elements of the texture. Through structural and textural mapping techniques, pianists learn that restatement, transformation, development, and alteration are important

components of the structural and textural nature of *Masques*. Implementation of such techniques can help pianists memorize and understand the structure and musical flow of *Masques* by creating a mental map of connections and relationships between themes, sections, and motives.

Szymanowski's approach to developing the musical language of the piece seems to be intentionally connected with the metaphorical meaning of a mask. Just as people wearing different masks transform themselves into different characters in order to hide their true nature, musical themes in *Masques* transform from loving to grotesque, or from quiet and introverted to explosive and extroverted. Having a great impact on developing the piece's structural language, the sectional restatement and transformation are essential to all three movements of *Masques*. Understanding how musical segments develop and transform, which musical characteristic causes the transformation, and how different parts of the piece are related to each other contribute to effective visualization and meaningful interpretation. Without a deeper understanding of structural and textural elements of such complex works, high-level artistic interpretation is difficult or perhaps even impossible to achieve. Although it is not my intention to impose my own interpretation onto other pianists, I believe that this dissertation serves a two-fold purpose of 1. aiding in the memorization of the work and 2. providing tools to deepen the understanding of the piece's metaphorical meaning. In addition to addressing strategies for the memorization process, this dissertation is a valuable tool for pianists wanting to perform the work with a score but also with a greater understanding of its overall structure and evolution.

A survey of literature reveals a wealth of dissertations that address piano memorization. However, few scholars have written dissertations on memorization strategies for a specific piano work. Memorization is a complex and tedious process often overlooked in lessons. Memorization challenges in works by Haydn or Mozart require different approaches than memorization of

works by Ives, Scriabin, or Szymanowski. From my experience the differences in memorization approaches are rarely a subject of discussion. As stated above, I believe that the mapping techniques discussed in this dissertation can greatly aid memorization of many complex piano compositions, and can be of particular help in memorizing structurally and texturally unorthodox large-scale piano works from the first half of the 20<sup>th</sup> century. Included in this repertoire are piano sonatas by Alexander Scriabin, Béla Bartók, and Sergei Prokofiev, which stand as tremendous challenges even for the experienced concert pianist.

Another aim of this dissertation is to increase awareness of the importance of teaching effective memorization. Even though techniques discussed in this dissertation are aimed at advanced pianists, introducing mapping techniques to younger students can be of great benefit to their development. Basic techniques, such as structural segmentation and formal analysis applied to classical sonatas by Haydn or Mozart, will build a strong foundation and will serve as preparation for structurally and texturally advanced piano compositions where more advanced mapping techniques are needed.

In addition to the mapping techniques discussed in this dissertation, there are an unlimited number of ways to aid and improve the memorization process. Research of mastering memorization techniques applicable to a specific piano composition is a valuable asset to the piano performance field. Further research in memorization techniques applicable to specific piano compositions would be a worthy direction in the field that would provide pianists with effective strategies in learning and memorizing the many works within the standard piano literature. Furthermore, I strongly encourage pianists to share their strategies, techniques, and solutions to memorization problems in future dissertations, articles, conference presentations, and social media platforms.



The performance challenges of *Masques* extend beyond memorization. The piece imposes significant technical demands on the performer and may be part of the reason why few pianists learn and perform this work. Although in my dissertation I discussed some solutions to technical challenges, I mainly focused on those beneficial to memorization. Technical challenges in virtuosic works by Chopin or Schumann often present a different set of difficulties when compared to those related to works by Prokofiev or Szymanowski. Therefore, I suggest that future research in piano technique solely focuses on the technical problems and pianistic solutions related to a specific piano work. This type of research would be a valuable asset for pianists learning little-known, obscure, and neglected works. In addition to benefiting pianists interested in overcoming pianistic challenges, the research could contribute to promoting these often unjustifiably forgotten masterpieces.

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